Introduction to Rhetoric

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INTRODUCTION TO RHETORIC

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BOSTON, U.S.A.

GINN & COMPANY, PUBLISHERS

The Athenæum Press

1899

PREFACE.

THIS book makes no claims to originality of matter. It is not to be expected that an elementary treatise on rhetoric will announce the discovery of any new principles; and the giving of new names to old things or the use of old terms in new senses would only add to a confusion now unnecessarily great. No one authority has been followed throughout; but no new term has been suggested, or familiar word redefined, or new classification introduced, when it seemed practicable to borrow the usage of some standard work. Even where improvement might possibly be made, the author has preferred to follow a well-known usage rather than to increase the diversity in nomenclature already to be found in text-books on rhetoric.

The presentation of the subject has been shaped in accordance with some ideas regarding the teaching of English which, the author believes, are coming to be generally held. The first of these is that rhetoric must be presented as a reasonable study. The pupil is too likely to gain the idea that rhetoric consists of arbitrary precepts laid down by some unknown authority. Moreover, the so-called "rules" of the subject are often

given as if all were of equal importance; and the student, finding that some of them are not always followed by his teacher, or perhaps by the better authors that he reads, concludes that all are worthless. At best, he thinks of rhetorical cautions as something to be borne in mind only when he is writing a "composition" or preparing his graduating oration. Part I. of this book is arranged with the hope of giving less erroneous notions of the subject. Principles depending solely on usage are treated by themselves, and an attempt is made to show that much of rhetoric is but a systematic study of such arts as are unconsciously used by the girl who is a good story-teller, or the boy who wins his fellows to his way of thinking.

The second idea to which the author has attempted to adapt the treatment of his subject is, that the pupil should study style and invention together; and that every exercise that he writes should be criticised both as regards diction, sentence structure, etc., and as a whole composition. It seems absurd to ask a boy to practice style without reference to the choice and arrangement of the ideas that he attempts to express. Still more unsatisfactory is the plan of beginning with the whole composition, and letting the student's first exercises confirm him in any bad habits of style that he may have acquired.

The difficulty of writing a text-book for the parallel study of style and invention is practically that of making two subjects occupy the same space at the same time. The plan here adopted is that of an independent

treatment of each, with a series of cross references in the suggestions for exercises. If the teacher sees fit to follow these suggestions, the pupil will cover the chapters on narration and description while he is studying the subject of style, and every important composition assigned will illustrate some matters in both sections of the book. These chapters on narration and description are no more difficult than those on style, and indeed to the average student are likely to be more interesting. The brief chapters on exposition, argumentation, and persuasion are, from the nature of the subjects treated, more difficult. In connection with these three chapters the student would naturally review the subject of style.

In accordance with this idea that composition should be considered from the standpoint of both style and invention, long illustrative selections are given under each form of composition, rather than short illustrations scattered through the section on style. These selections, which make up about one-half of the bulk of Part II., should be used even more as illustrations of Part I. than in connection with the chapters that they follow.

The suggestions for exercises are, as the name states, simply *suggestions*. Any good teacher can, if he have time, prepare exercises better suited to the needs of his particular class than any that can be printed in a text-book. But in the present condition of our schools, many teachers have little time for such preparation. The specimens of poor English, especially, are intended

only for the use of overworked teachers who have not time to put before the student similar examples from his own work. The correction of the student's own faults is a valuable discipline; the usefulness of correcting the faults of others depends on the probability that the student makes similar errors.

The indebtedness of the author, both to other text-books and to his friends, is great. Probably the writers from whom he has derived most aid are Prof. Genung and Prof. A. S. Hill, whose text-books he has used in his classes for some years; but a host of other works have been constantly at hand, and have been drawn on to a considerable extent. Chief among personal obligations are those to Prof. F. G. Hubbard and Mr. Walter M. Smith, who not only have read the manuscript and proof, but have generously responded, throughout the progress of the work, to frequent calls for suggestions and criticisms. The careful, detailed suggestions of Prof. F. P. Emery, of Dartmouth College, were appreciated both for the aid they furnished and for the kindly manner in which they were made. The author wishes also to express his thanks to a large number of his friends and former pupils, now teaching English in secondary schools, who have assisted him in many ways.

W. B. C.

UNIVERSITY OF WISCONSIN,
June 1, 1899.

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INTRODUCTION.

What Rhetoric is. — Studies in English help us in two ways — in understanding and appreciating the works of others, and in expressing our own thoughts. Rhetoric is useful for the latter purpose. It is impossible to give a perfect definition of so complex a subject; but we may think of rhetoric as *the study that teaches us to speak or write our thoughts in the best manner.*

Definition of Rhetoric.

Rhetoric follows grammar in the school course, and the two studies resemble each other in many respects; but there are also some important differences. The chief of these is that grammar teaches us to use what is correct, rhetoric to use what is best. Almost any idea can be expressed in a number of ways, any one of which is grammatical. Rhetoric teaches us to select from these correct expressions the one that, for our purposes, is preferable to any of the others.

Differences between Rhetoric and Grammar.

Rhetoric also differs from grammar in taking account of the circumstances. A sentence that is grammatically correct in one case is grammatically correct

in any other, no matter what is the subject, or the form of discourse, or who are the readers for whom it is intended; but the form of sentence that is best for one purpose or time may not be best for another. A writer should use simpler words and shorter sentences in a child's story than in a book for adults. An expression that is appropriate in speaking may be out of place in writing, and *vice versa*. Rhetoric considers all the circumstances, and teaches us to choose from the correct ways of expressing an idea the form that is best adapted for our purpose.

Rhetoric also takes into account the individuality of the author. Every writer's style should indicate something of his own personality. A course in rhetoric would do more harm than good if it taught a student to write and speak exactly in the manner of his teacher, or of any other person, no matter how good the model might be. Grammar makes no allowance for personal tastes; its rules are alike for all.

Caution. — Be careful to avoid the use of the words "right," "wrong," "correct," "incorrect," in regard to matters of rhetorical usage. If you are content simply to write "correctly," you do not need to study rhetoric. Notice, however, that not all the rules and cautions given in this book are matters of rhetoric; also that your text-book in grammar very likely contained some rhetorical rules.

Rhetoric has been defined as the study that teaches us to *speak or write* our thoughts in the best manner. The word "rhetoric" is derived from the Greek word meaning "orator"; and in olden times, before the art

of printing was known, it was considered as the art of public speaking. Nowadays newspapers and books have largely taken the place once held by the public speaker, and rhetoric has come to concern itself with written more than with spoken discourse. Most of the rules and principles given in this book apply equally to writing and speaking. When any do not, attention will be called to the fact. To save space, the words "writer," "writing," "reader" will be used instead of the expressions "writer or speaker," "writing or speaking," "reader or hearer"; but this must not be taken to mean that spoken composition is disregarded.

Divisions of Rhetoric. — The principal divisions of rhetoric are two — style and invention.

Style is the department that is most closely connected with grammar. It deals with the choice of words and their effective arrangement in phrases, clauses, and sentences, and to some extent with the arrangement of sentences to form paragraphs. Part I. of this book treats of style.

Invention is the department of rhetoric that is most closely connected with logic, the science of thought. It is not the province of any department of rhetoric to teach us what to think, or even how to think correctly; but when we have thoughts on any subject, we can learn from a study of invention how to choose those that will make a desired impression on the reader, and how to arrange these in such a way as to make this impression clear, definite, and forcible. Part II. of this book treats of invention.

PART I. — STYLE.

What Style is. — In its simplest sense, the word "style" as applied to language means simply "manner of expressing thought." According to this definition, every bit of composition has a style — that is, a manner of expression. The style of "two and two are four" is different from that of "two plus two equals four." But, since there is not much to say about the form of such simple statements as these, the word "style" is most often used in connection with compositions whose manner is worthy of more attention. Some writers on rhetoric have given a narrow definition to the word, and speak of composition that has style and composition that has not. It seems simpler, however, to use "style" in its broadest sense, and to modify it by some adjective, such as "elevated" or "colloquial," when any particular manner of expression is meant.

Kinds of Principles that underlie Style. — It is the plan of this book to give, as far as possible, reasons for all rules and principles that it lays down. Often, however, the only reason that can be given for following a rule is that it is followed by all good writers. This is true with regard to matters of spelling, pronunciation, meanings of words, etc.

Some Rules Determined by Usage.

We always begin "sin" with an "s," and the first syllable of "Cincinnati" with a "C"; yet the only reason that we could give for this is that others spell the words in the same way. A core of graphite surrounded by wood we call a "lead pencil," and a certain edge tool a "knife." If we were accustomed to it, we could just as well exchange these names, and speak of writing with a "knife" which we sharpened with a "pencil." So it is incorrect to say "We was," or "I seen him," only because it is contrary to the general custom. It is true that philologists are able to trace back the history of spellings, meanings, and grammatical forms, but they cannot really explain them; their real origin is unknown; in the earliest historical times, as now, they depended upon usage.

Not all principles of language, however, are fixed entirely by custom. The greater number of rules and cautions that belong strictly to rhetoric, rather than to grammar and other branches of language study, depend upon the laws according to which the mind of a reader can be depended upon to work, and may be reasoned out by any one who knows the simpler facts about language and about mind.

For example, no one would use a sentence containing a thousand words, not because a sentence of that length would be contrary to custom, but because it would confuse the reader's mind. An emphatic idea is put at the beginning or the end of a sentence, because, as every one knows, first and last impressions are strongest.

To make easier the explanation of rules and principles in this book, Part I., which treats of Style, will be divided into two chapters: I., Language determined by Usage; II., Language adapted to the Needs of the Reader. Many things mentioned in Chapter I. do not

belong to rhetoric, but are reviews of other studies, especially grammar and spelling.

Caution. — In studying each section keep in mind its relation to all other parts of the subject. It is possible to learn each lesson by itself and still to have no idea of the subject as a whole. Information gained in this way is of little use, and is rarely remembered long after examination day.

CHAPTER I.

LANGUAGE DETERMINED BY USAGE.

I.

Spelling.—No student is really prepared to begin the study of rhetoric unless he is able to avoid most, if not all, mistakes in spelling. Unfortunately, many misspelled words are found in the manuscripts of high school students, and even of high school graduates. English presents more difficulties of orthography than most languages, but this is no reason why any one with a fair amount of determination should not learn to spell. It should be remembered that poor spelling is a disgrace to any person who makes even the slightest claims to being educated, and should be avoided at any cost of time and study.

Pronunciation and Spelling.

One common cause of errors in spelling is carelessness in pronunciation. In some words an entire syllable is suppressed. "Laboratory," "sophomore," are often pronounced and spelled "labratory," "sophmore." In some other words vowels are so slurred that it is impossible to tell what they are. There should be a difference between the sound of "effect" and "affect," "immigrant" and "emigrant"; and any one who distinguishes them in pronunciation will do so in spelling.

A knowledge of the derivation of a word often gives a clue to a doubtful spelling. No one would write "reccommend" if he thought what the parts of the word were in the original Latin. Even if a person knows no foreign language, a little attention to the other forms of a root will often show how to spell a word. One needs no knowledge of Latin to see that a "laboratory" is a place for "labor," and this makes clear the spelling. Every one can spell "prepare," but "preperation" is not uncommon. Care should of course be taken not to be misled in the few cases where the spelling is changed in a derivative: as, "pronounce," "pronunciation."

Derivation and Spelling.

A common cause of poor spelling, and one that really includes the others, is lack of observation. Form the habit of noting every new word carefully— of getting a definite, not a vague impression of it. No one could write "retoric" if he had really noticed what the printed word looked like.

Need of Observation.

In every large dictionary, or in any good spelling book, will be found rules for orthography that should be learned by every one who finds difficulty in spelling correctly. Among the most important are the following:—

Rules for Spelling.

1. In words of one syllable, or words accented on the last syllable, a single final consonant preceded by a single vowel is doubled on adding a suffix beginning with a vowel: as, "rob," "robbed." In accordance with a general principle of English pronunciation, r-o-b-e-d spells "rōbed."

2. Silent "e" at the end of a word is dropped before a suffix beginning with a vowel: as, "stare," "staring." There is, however, a rule of pronunciation that "c" and "g" are hard before "a," "o," and "u"; where "e" is necessary to keep the "c" or "g" soft it is retained: as, "changeable."

3. Final "y" after a consonant is changed to "i" before a suffix beginning with any vowel except "i": as, "hearty," "heartier."

4. Final "ie" becomes "y" before a suffix beginning with "i": as, "die," "dying."

5. After "c," "ei" is generally found instead of "ie": as, "received."

A large proportion of the common errors in spelling might be avoided by proper attention to pronunciation and derivation, or by applying the few rules here given. Many words, however, must be learned by mere act of memory. A word should always be looked up in the dictionary if there is the slightest doubt in regard to it. Next in value to knowing how to spell a word is the knowledge that one does not know how to spell it.

Suggestions for Exercises. — If you are not thoroughly familiar with the rules given above, find at least twelve words to illustrate each. Find any exceptions that you can, and see if you can tell why they are exceptions.

Keep a list of the words you misspell in all your school exercises for the next —— days. See how many of these you could have spelled correctly if you had observed the rules and cautions given above. Look in "Webster's International Dictionary" or some other good dictionary and see if you can find rules that apply to any of the other words.

Grammar. — The rules of English grammar, like those of spelling, are determined by the usage of those who write and speak the English language. They do not rest in the nature of things, as do the laws of mathematics and the natural sciences; but most of them are so firmly established that to violate them is an inexcusable fault. Most of the grammatical errors found in the work of students who are advanced enough to enter the high school come from carelessness, but some arise from the misunderstanding of principles, or from failure to recognize that a principle applies in a particular case. In the following pages a few of the faults that educated persons are in danger of committing are mentioned by way of warning.

Grammar Based on Usage.

Mistakes in Number. — Errors in number are violations of the simple rules for the agreement of verb and subject, and of pronoun and antecedent. A common though an entirely inexcusable fault is that of making a verb agree with some noun that stands between it and the subject: as, "The governor, with several other dignitaries, were in the city yesterday." This fault is especially common when such a word as "number" is the subject: as in the sentence, "The number of students attending our school have increased of late."

Singular nouns and pronouns when connected by "and" are treated as a plural term; when connected by "or" they should be referred to, individually, as singular. Thus, "James and John are coming," "James or John is expected." When a

Compound Terms.

singular and a plural subject are connected by "or" it is best to use a form of the verb that is not inflected for number: as, "John or his sisters will come," rather than "John or his sisters [is] [are] coming."

A compound term both members of which refer to the same object is of course singular: as, "The Father of his Country and the first president is buried at Mount Vernon." When a compound term denotes two objects or substances it is singular if the combination is thought of as a unit, plural if the parts are thought of separately. Thus, "Bread and milk forms the greater part of our supper," "Bread and milk are nutritious articles of food"; "The horse and carriage was seen on the street," "The horse and carriage were in the barn during the night."[1] Care should be taken that the usage be consistent throughout a composition. Do not make a term singular in one sentence and plural in the next.

Words in "-ics."

Most words in "-ics," as "mathematics," "physics," are singular. "Athletics" is usually treated as plural.

Collective Nouns.

Collective nouns are singular if the idea of grouping is strong, plural if the individuals are thought of separately. Thus, "The class is dismissed," but "The class have gone to their homes." On the whole, it is better to use the singular wherever possible, and when individuals are denoted to insert some

[1] If the sense is plural, it is better to repeat the article: "The horse and the carriage . . . ." See page 88.

distributive word: for example, "The *members* of the class have gone to their homes."

Titles of books and similar expressions are singular, whether plural in form or not. Say, "Two Gentlemen of Verona was [not were] written by Shakespeare." A descriptive term indicating that a work is made up of separate parts may, like a collective noun, be singular or plural, according to sense. "Johnson's Lives of the Poets is very interesting" refers to the work as a whole; "Johnson's lives of the poets are very interesting" refers to the separate biographies. In the last sentence the expression "lives of the poets" is not really a title, and according to strict usage should not be capitalized.

Titles of Books, etc.

Expressions of quantity are singular or plural according as they emphasize the number of units, or the amount taken as a whole. "Ten dollars were found in his pocket" should mean ten separate coins or bills; "Ten dollars was found in his pocket" should mean that amount of money, without reference to its form. When speaking of materials handled in mass it is best to use the singular. Say, "There is fifty bushels of wheat in the bin," "There is five gallons of molasses in the keg." The plural is not, however, incorrect in such cases.

Expressions of Quantity.

Some nouns of foreign origin are troublesome to persons who are unfamiliar with the languages from which they come. The following table shows the endings of the most common classes of such words.

Foreign Plurals.

Source.	*Sing.*	*Plu.*	*Examples.*
Latin	us	i	nucleus, nuclei.
"	a	ae	nebula, nebulae.
"	um	a	datum, data.
"	is	es	crisis, crises.
Greek	on	a	phenomenon, phenomena.
Hebrew		im	seraph, seraphim.
French	eau	eaux	tableau, tableaux.

Many of these words also have plurals formed according to the regular English usage. Notice that "a" may be either a singular or a plural ending for a Latin noun.

Plural of Compounded Terms.

The plural of a loosely compounded term is formed by adding the sign of the plural to the principal element, or to that which denotes the objects that are really thought of as plural: thus, "maid-servants," "brothers-in-law," "book-cases." When the parts of the compound are closely united — welded into one, as it were — the sign of the plural is added at the end. "Spoonfuls" is the proper form; "spoonsful" is both illogical and affected.

Mistakes of Case. — English grammar recognizes but three cases, and all nouns have the same form for two of these. Errors in the case-forms of nouns can occur only in connection with the use of the possessive.

Formation of Possessive.

All nouns, whether singular or plural, not ending in "s" form the possessive by the addition of "'s": as, "boy's," "men's." Plural nouns ending in "s" add only the apostrophe: as, "boys'." Usage is divided in regard to the possessive of nouns ending in "s" in the singular. The apostrophe may

be added alone, or the "'s," as in the case of other singular nouns. The former method is simpler and is usually more pleasant to the ear, but has the disadvantage of making the possessive singular look like a possessive plural. There is some advantage in adding the "s" in writing, but not in pronunciation: for example, write "Jesus's words," but pronounce as if spelled "Jesus' words" — that is, do not sound the final "s."

When two or more nouns in the possessive modify the same word the sign of the possessive is added to each if individual ownership is denoted, to only the last if the ownership is in common. "John's and James's ponies" implies that each boy owns one or more ponies; "John and James's ponies" implies that the ponies belong to the two boys together.

The possessive case is sometimes used where a phrase containing "of" would be preferable. The possessive may always be used to denote *possession* — actual ownership; to express extent of time, as "a year's study," "a day's work"; and in some idiomatic expressions, such as "the law's delay." It may also be used in poetry to express a variety of relations similar to those that are represented in Latin and German by the genitive; for example, "the lily's fragrance," "eve's one star." This broader use is not strictly forbidden in prose, but the best authority does not encourage it. There is a tendency, especially among newspaper writers, to be altogether too loose in the use of the possessive. Expressions like "our city's progress," "protection's triumph" are to be avoided.

Use of Possessive.

The double possessive — that is, the use of the possessive case after the preposition "of" — is idiomatic and correct. In most cases the objective may be used in place of the possessive, though this construction is usually more awkward, and in case of the personal pronoun almost unknown. Thus, we say "a friend of mine," not "a friend of me." In a few expressions the use of the objective changes the meaning. "A picture of John" is not the same as "a picture of John's."

Personal pronouns and the relative and interrogative "who" have different forms for the nominative and the objective cases, and these are often misused. The most common mistake is that of putting the nominative for the objective. We are not used to inflecting nouns, and, without thinking, we use the nominative, or uninflected form for all cases. There is especial danger of committing this error in using the relative or interrogative "who," which always comes at the first of its clause. The first noun or pronoun in a clause is so commonly the subject that it seems natural to use the nominative form without stopping to analyze the construction. Such expressions as "Who did you see?" are very common. The most frequent instance of the opposite error — the putting of the objective for the nominative — is the use of a wrong personal pronoun after some form of the verb "to be." The most common illustration is "It is me" — one of the most frequent errors of ordinary conversation.

Confusion of Nominative and Objective.

"Than" is usually followed by the nominative case: as, "I am taller than he." Good usage also allows the use of "than" with the objective, especially of the expression "than whom," which has the sanction of Milton and many English writers since. In this expression some grammarians treat "than" as a preposition, but the phrase is really an idiom, and not answerable to the strict rules of grammar.

Suggestions for Exercises. — Find several examples of compound terms that may be treated as either singular or plural; of collective nouns that may be treated in the same way. Use each in sentences showing both numbers. Find illustrations of the different kinds of foreign nouns given in the table, page 14. How many of these have their plurals formed in two ways?

Find several examples of each way of forming the possessive. Comment on the following expressions: the dog's tail, the house's roof, the river's brim, our nation's destiny, the bird's song.

Correct the following sentences, giving reasons. Try to decide in each case how the author of the sentence fell into error.

1. On the whole, I think one might feel that they had seen something worth while at the fair.

2. The gentle swish of the waves as they break upon the shore have a soothing, dreamy effect.

3. Hobart's company was sent off on the right flank to do some skirmishing. Here they fell in with a much larger force of the enemy.

4. In that way each one became more careful of their language.

5. In Westminster Abbey is buried all the kings and queens of England.

6. The boys studied hard, and each one of them passed their examinations.

7. Of the origin of the American Indian nothing is positively known. They were savages, but seldom degraded savages.

8. Most of the crew was lost.

9. My father called for my sister and I.

10. This was Uncle Tom, who we thought dead.

11. The blue jay stays with us all winter, though he is not so abundant then as in summer.

12. Before the game it could be seen that Harvard were heavier than their opponents.

Make a list of all the sentences containing errors in number and case that are found in your work for the next —— weeks (or let the teacher make a list from the work of the whole class). Correct each mistake, and be sure you find out *why* you made it.

Write, as if for publication in a local paper, short items on recent events in your school. Be especially careful about number and case.

Mistakes of Tense. — Mistakes are likely to be made in the use of the infinitive in a dependent clause. The time represented by such an infinitive is governed by the tense of the principal verb. The present infinitive in English has both a present and a future use; so in a dependent clause it denotes either time the same as or time just subsequent to that of the principal verb. The perfect infinitive always denotes time prior to that of the principal verb.

Tenses of Infinitives.

In the sentences

(1) He tried to pray,
(2) He tries to pray,
(3) He will try to pray,

the time indicated by "to pray" is in each the same as that of the "trying" — in (1) past, in (2) present, in (3) future. In such expressions as

(1) I hoped to see him,
(2) I hope to see him,
(3) I shall hope to see him,

the infinitive has its future significance. In (1) the "seeing" takes place, if at all, at any time after the "hoping"; in (3), which is a rather rare form, the infinitive indicates time still farther in the future than that represented by "shall hope." In the sentences

(1) He was said to have gone,
(2) He is said to have gone,
(3) He will be said to have gone,

the perfect infinitive is used to show action prior to that of the principal verb. In (1) this is time before other past time; in (2) time before the present — that is, any past time; in (3) any time, past, present, or future, before that denoted by "will be said."

A common error is the use of the perfect infinitive for the present: as, "I intended to have written," instead of "I intended to write." The former sentence ought to mean that the "writing" was done before the "intending" — an absurdity. The use of the perfect infinitive with "ought" is an apparent, not a real exception, since "ought," though past in form, is present in signification. "He ought to have gone" is therefore correct.

Care should be taken in the use of the historic present — that is, the present tense employed with reference to actions in the past: as,

> "She starts, — she moves, — she seems to feel
> The thrill of life along her keel."

The historical present gives vigor to a narrative of very exciting occurrences, but, like other methods of gaining force, may easily be used too often. With some authors it becomes a mannerism. When the

present has once been introduced it should be used until a decided break in the narrative is reached. To change back and forth from past to present is a serious fault, both because it confuses the reader, and because the use of the weaker past after the more vivid present gives the effect of an anticlimax.[1]

Historical Present.

A general or universal truth should be expressed in the present tense, no matter what the tense of the other verbs in the sentence. Write, "Harvey discovered that the blood circulates [*not* circulated]"; "If you make the experiment, you will find that the diamond is [*not* will be] harder than glass." An especially striking illustration of this is found in the words of the Bible — "Before Abraham was, I am."

The auxiliaries of the future, "shall," "will," "should," "would," are very troublesome. This is because by means of the two auxiliaries we must express three kinds of ideas: (1) determination or resolve on the part of the speaker; (2) determination on the part of the subject of the verb; (3) simple prediction of what is to happen. The following table shows the forms for each use:—

Shall and Will.

Determination on Part of Speaker.	*Determination on Part of Subject.*	*Simple Future.*
I will,	I will,	I shall,
You shall,	You *will*,	You will,
He shall,	He *will*,	He, it, will.

[1] See page 112.

In the first person, where the subject and the speaker are the same, "will" is used to denote determination. "I will go" shows that the speaker is resolved to go. "I shall" simply predicts: as, "I shall be taken to prison." In the second and third persons "shall" is used to show that the speaker controls the action, or is determined that it shall take place. "You shall go," "He shall go" mean that the speaker insists on the action. The forms "You will go," "He will go" have two meanings: if the auxiliary is emphatic, — "John *will* go, though it is foolish," — it shows determination on the part of the subject; if the auxiliary is unemphatic, it shows simple futurity — that so far as the speaker can predict, the action will take place. When the subject is incapable of volition this form of course indicates simple futurity: as, "It will rain," "To-morrow will come."

There are a few exceptional uses. "Shall" in the second and third persons sometimes indicates determination, not on the part of the speaker, but of God or of fate: as, "The heavens and the earth shall pass away." "Will" is often used by courtesy to soften the effect of what is really a command: as, "You will report, etc." in military orders.

In questions, the same form should be used that would be used in the answer. "Shall I?" (answer, "I shall") implies simple futurity. "Will I?" (answer, "I will") would be nonsense, unless the speaker were addressing himself, or repeating a question addressed to him; for no one else could say what he was deter-

mined to do. "Will he?" (answer, "He will") expresses either simple futurity, or determination on the part of the subject, "he." "Will you?" ("I will"), "Shall he?" ("He shall") imply that the matter in question is to be determined by the person addressed.

"Should" and "would" follow the same rules as "shall" and "will," respectively. They also have a few special uses. "Should" when emphatic expresses obligation: as, "He *should* go, but I fear he will not." "Would" may denote habitual action: as, "We would all sit about the fire on winter evenings." In the expression "would that," "would" expresses a wish.

Should and Would.

Care is needed in discriminating the tense-forms of a few verbs which resemble each other both in form and in meaning. The chief of these are "lie" and "lay," "sit" and "set."

Forms easily Confused.

"To lie" (past "lay," past participle "lain") is an intransitive verb, and denotes the act of reclining, or the state of being in a certain place or condition: as, "I lie down," "I lay down on the bed," "The apple lay under the tree." "To lay" (past "laid," past participle "laid") is a transitive verb, and means "to put in a certain place." As, "Now I lay me down to sleep," "I laid the book on the table." Confusion often arises from the fact that the past of "to lie" and the present of "to lay" are spelled and pronounced the same. A common error is the use of "laid" as the past of "to lie." Do not say, "I laid down to sleep," "The papers laid on the floor."

A similar difference exists between "sit" (past "sat," past participle "sat") and "set" (past "set," past participle "set"). The former is intransitive, the latter transitive. Do not say, "I set down on the chair," or "I sat the pitcher down."

Suggestions for Exercises. — Correct the following sentences, giving reasons.

1. If I should choose again which school to go to, I would take —— academy.

2. As he proceeds in this direction he had not long to wait before the university appeared.

3. One reading these books shall become familiar with the best use of language.

4. He was said to have been in the habit of talking in his sleep.

5. I will fail in my examinations if I do not study harder.

6. I was afraid I would lose my way.

7. Will we see you soon?

8. We will find on examination that he was reported to have gone yesterday.

9. He ought not to have said so — it was not right for him to have said so.

Write a short story containing some dialogue, in which you illustrate as many as possible of the uses of "shall," "will," "should," "would."

Write a short narrative or anecdote in which you use as many forms as possible of the verbs "lie," "lay," "sit," "set."

Find, in some good history or novel, examples of the historic present. What is gained by its use? In what parts of the selections on pages 142, 150 might the historic present have been used? Copy some of these passages, changing the tense from past to present, and comment on the effect. Notice how vivid Hawthorne and Stevenson can make a narrative with the past, and remember that there is danger in the unnecessary use of the historical present.

Mistakes of Mood. — The subjunctive form should be used: (1) to express conditions contrary to fact: as, "If I were five years older, I would enter the army"; (2) to denote uncertainty or doubt: as, "If it rain next Saturday, our botanizing excursion must be given up."

Only a few forms of the verb have separate inflections for the indicative and the subjunctive, and, perhaps for this reason, careless writers are likely to disregard the subjunctive altogether.

Mistakes of Reference. — Carelessness often causes ambiguity as to the reference of a pronoun to its antecedent, or of a participle to the noun or pronoun with which it agrees. Every pronoun should have as its antecedent some noun, pronoun, or other substantive definitely expressed. It is incorrect to make a pronoun refer to an adjective, or to part of a compound word: as, "They were German emigrants, from which country they had lately arrived." "He is a silk weaver, which is a pleasant fabric to work with."

Express Antecedents of Pronouns.

When two or more nouns of the same person, number, and gender occur near together it is sometimes hard to show which is the antecedent of a pronoun. The general rule is that the pronoun refers to the last preceding noun with which it might agree. This rule has few exceptions in case of the relative. In the expression "John Smith, son of the well-known attorney who, etc.," "who" should refer to "attorney," unless the context shows at once and plainly that this is not the case. Personal pronouns sometimes refer, not to the nearest, but to the most prominent noun that has preceded, especially to the subject of the sentence: as, "John Smith, son of the well-known attorney, is visiting his brother in this city. Yesterday he was interviewed by a reporter."

Avoid Confusion of Antecedents.

Here, though "attorney" and "brother" both intervene, there can be little doubt that the antecedent of "he" is "John Smith."

Even if no other noun of the same number and gender intervene, a pronoun may be too far from its antecedent. In telling a story there is danger, in recurring to an important character that has not been mentioned for some sentences, of using simply "he" or "she" instead of the name. A personal pronoun, or a demonstrative referring to a single word, should rarely be used to refer to an antecedent in a preceding paragraph. A demonstrative expression that summarizes what has gone before, as "this plan," "this theory," "these consequences," etc., is often used at the first of a paragraph as a connective. See page 105.

Keep Pronoun near Antecedent.

When a sentence contains a number of personal pronouns, reference may sometimes be made plain by using the direct discourse, so that some pronouns will be in the first or second and some in the third person. Instead of "He told his son that he would take good care of his property during his absence," write, "He said to his son: 'I will take good care of [my] [your] property during [my] [your] absence.'"

Use Direct Discourse to Avoid Ambiguity.

The rule is sometimes given that a pronoun should not refer to an antecedent in the possessive case: as, "The book was John's, who gave it to his brother." The only reason for this is that a noun in the possessive is rarely emphatic enough to be an antecedent.

Antecedent in Possessive Case.

Participles.

When a participle is not used as part of a verb it should always agree with a noun or pronoun expressed in the sentence. It is correct to say, "Going down to the river, we soon launched our boat," but not "Going down to the river, our boat was soon launched." The use of the loose or unrelated participle is a very common error.

Although the participial construction is entirely correct it does not seem so much at home in English as in other languages. It is sometimes awkward, and often sounds a little artificial or bookish. Students of Greek and Latin are especially likely to acquire the habit of using it too often. A safe general rule is never to use the participle when another expression will answer as well. The absolute construction with the participle is especially to be guarded against. In the majority of cases it is better to say, "I have followed your advice and begun the study of rhetoric," rather than "Following your advice, I have begun the study of rhetoric"; "After he had crossed the river, Washington fell upon the enemy," rather than "Washington, having crossed the river, fell upon the enemy." If the writer wishes to show clearly the subordination of one idea to another, the participial phrase has an advantage. If the participial construction is used sparingly, it becomes all the more valuable when it is needed for variety or to indicate subordination.

Mistakes in Comparison. — The comparative of an adjective should be used to express the difference in degree of two objects. This form, as its name indi-

cates, emphasizes the fact of comparison — of matching an object against some one other object. The superlative indicates that an object excels in the quality in question. It is used when three or more objects are considered, and when the number of objects is unknown or unimportant. Thus, "He is the tallest of them all"; "She is the oldest child in the family" (when it is unknown whether there are two or more children in all), "I brought the largest stone I could find" (when it is immaterial whether one or more than one other was found).

The comparative and the superlative of adverbs are governed by the same rules as are the corresponding forms of adjectives. Write, "John came more quickly than James," "Frank came the most quickly of all."

A common error is that of comparing a word whose meaning admits of no degree; for example, "round," "perfect," etc. When the force of these words is to be modified they may be preceded by an adverb, such as "nearly," and this adverb may be compared: as, "More nearly round, most nearly round."

Suggestions for Exercises. — Improve the following sentences, giving reasons.

1. I went to the principal's office, who gave me a card.

2. My preparation for rhetoric has not been very thorough, coming from the —— school, where rhetorical classes meet but once a week.

3. George was but twelve years old when his father died, which left him to care for himself.

4. The capitol is surrounded by a large park from which at all corners and sides start streets filled with people, resembling nothing more than some huge spider web covered with spiders.

5. The school has a very good baseball nine, in fact it has been the best in the state, for the last few years, of its size.

6. I have also had some work in a literary and debating society which is of great help to me.

7. Our house was but a few miles from an Indian encampment who kept the country in terror.

8. His face bore a look of the most absolute astonishment.

9. A body of water as large as this, although being very small, I had never seen before.

10. In Greek also, I have had a year's work that, being as it is the origin of our language, should be of benefit to me.

11. In the tunnel every sound echoes and reëchoes, keeping one in constant fear that a train is coming, and from which there could be no escape.

12. The Jonesville Academy students are home for vacation. They say it is a very prosperous institution.

13. At the foot of the hill stands the library building, which I have found a great convenience for reference.

14. The building is of red brick with a tower at each corner, making a very imposing structure.

15. In the gymnasium an opportunity is given for the students to develop their body, which is necessary for a strong mind.

Find the examples of the subjunctive in the selection from Bacon, page 209. Make a list of the subjunctives that you meet with in your reading for the next —— days. What does each signify? Find other sentences in which the subjunctive might be used, but is not.

If you are translating from Greek, Latin, or German, compare the number of participial constructions in your lessons for the next —— days with the number that you use in an idiomatic English translation. How many of these constructions can be translated by an English participle and give the sense? In how many of these cases is the translation awkward?

Study carefully what is said of narration, pages 121–129. Write the items and articles suggested on page 129, making them exer-

cises both in narration and in the application of the rules and cautions given in the preceding pages. If any errors are found in your work, be sure to see *why* you committed them.

Punctuation. — The object of punctuation is to make plain the construction of a sentence, and so help the reader to get the thought. To some extent it does for the reader what pauses, inflections of the voice, gestures, etc., do for a hearer. There is not, however, any necessary connection between pauses in reading and punctuation marks in writing. Commas are often needed where no pause would be made, and many natural pauses are not indicated by any mark.

Some usages in matters of punctuation are as definitely established as are those of spelling and grammar; others are not so generally recognized, so that sometimes the writer has to decide according to his own judgment and taste. No formal set of rules can cover all cases. The suggestions which follow apply to a few of the matters in which young writers most need guidance.

Some Uses of Commas.

All the terms in a series should be separated by commas, unless a conjunction is used between each two. Thus, "John and James and Henry attend our school"; but "John, James, and Henry attend our school." In the last sentence some writers would omit the comma after "James," but the best usage requires it.

Two independent clauses connected by a conjunction should be separated by a comma, in order to show that the conjunction connects clauses, not words. If the

sentence "I took the bat, and John picked up the ball" were written without the comma, the reader might expect "and" to be followed by another object of the verb "took."

A semicolon indicates a break in a sentence greater than that denoted by a comma, and a colon, a break greater than that denoted by a semicolon. In short sentences semicolons are used only when the stop is a very important one: as, "All is over; I have failed"; and colons rarely, except before an illustration or a series of particulars: as in this sentence, or in "The New England states are: Maine, New Hampshire, etc." In longer sentences semicolons are used to divide a sentence into sections one or more of which contain commas; colons set off sections one or more of which contain semicolons. This usage is illustrated by the following sentence: "But notwithstanding this natural love in brutes is much more violent and intense than in rational creatures, Providence has taken care that it should be no longer troublesome to the parent than it is useful to the young; for so soon as the wants of the latter cease, the mother withdraws her fondness, and leaves them to provide for themselves: and what is a very remarkable circumstance in this part of instinct, we find that the love of the parent may be lengthened out beyond its usual time, if the preservation of the species requires it; as we may see in birds that drive away their young as soon as they are able to get their livelihood, but continue to feed them if they are tied to the nest, or

Colons and Semicolons.

confined within a cage, or by any other means appear to be out of a condition of supplying their own necessities."

Dashes should be used only before a summary, or to indicate an abrupt change in the thought or in the construction of the sentence. They are properly used in such sentences as: "I saw many interesting things — but first I must tell you how I came to go"; "The boy — O where was he?" Parenthetical expressions should be set off by dashes only when they make a decided break in the thought: as, "Her story — and I assure you it surprised me — was as follows." **Dashes.**

When a series of connected paragraphs is quoted quotation marks should be placed before each paragraph, and after the last, not after the others. **Quotation Marks.**

A quotation within a quotation is indicated by single marks [' ']. A quotation within this should be enclosed by double marks: as, "The preacher said: 'Remember the words of our Lord, "I am the Good Shepherd."'"

When a word is divided at the end of a line the division should be made between syllables. The pronunciation will usually determine the syllabification, but in case of doubt, the proper division should be learned from a dictionary. **Syllabification.**

The use of too few punctuation marks leaves the reader without the help that he may fairly expect; the use of too many, especially of too many commas,

makes a sentence seem broken and disjointed. Both extremes are to be avoided. A writer who is careless is likely to punctuate too little, one who follows a system of set rules is likely to punctuate too much.

Suggestions for Exercises. — Find in selections in this book —— illustrations for each of the rules given above.

Study the punctuation of the selections on pages 142, 212, 235, and 258. Try to give reasons for every mark, whether it is accounted for by the principles you have studied or not.

In punctuating your own exercises be able to give a reason for each mark you use.

Capitalization. — Capitalization, like punctuation, is governed partly by fixed rules, and partly by the taste of the writer. The more common rules, such as those that require capitals at the beginning of a sentence or of a proper name, need no statement here.

The question of capitalizing a personified noun is determined by the degree of the personification. If the noun is really made a proper name, it should begin with a capital. In the expression "Justice, with bandaged eyes," the abstraction is clearly thought of as a person; in such an expression as "an outrage on justice" the personification is weaker, and the capital may be dispensed with.

Personified Names.

Not only names of the Christian Deity, but personal pronouns referring to Deity, sometimes begin with a capital. As, "The Lord is in His holy temple; let all the earth keep silence before Him." This rule is not so generally followed as formerly. Relative pronouns referring to God are never capitalized.

Names of Deity, etc.

The word "Bible" and the expression "Word of God" are capitalized when they refer to the contents of the book; but "bible" meaning the book as an object is not capitalized. Thus, "Let the Bible be your guide in life"; but "The book dealer sold four bibles yesterday."

Usage is divided as to the capitalizing of words like "county," "society," in such expressions as "Kings County," "New York Humane Society." The majority of writers use the capital.

Every important word in a short title of a book should be capitalized, especially if the title is not enclosed in quotation marks: as, "Thomas Bailey Aldrich wrote The Story of a Bad Boy." Longer titles enclosed in quotation marks may have only the first word capitalized: for example, "The title of the paper is 'A study in the development of language during the twelfth century.'" Both capitals and quotation marks are frequently used, though either is sufficient.

Titles of Books.

In all cases where usage regarding capitalization is divided, a writer should decide on a rule for himself and follow it consistently. Lack of uniformity in the use of capitals is never justifiable.

Be Uniform.

The tendency of the present time is to use fewer capitals than formerly. Almost any book printed fifty or a hundred years ago will show words capitalized that would now be printed with small letters.

Suggestions for Exercises. — Let each member of the class take some standard periodical or book approved by the teacher,

and ascertain its usage in regard to all disputed matters of capitalization. Note not only the points mentioned in the preceding sections, but capitalization of names of political parties, of religious denominations, etc. Compare the results.

As you write, make a note of every question that arises regarding capitalization. Decide what your own usage shall be, and make a note of this also. Go over every exercise after you have written it, and see that your capitalization is consistent.

II.

Reputableness of Words. — The rules and cautions that have been given in the preceding section belong to grammar and other fundamental language studies. With the consideration of the reputableness of words we come to a subject that is more properly within the field of rhetoric.

By reputableness we mean that quality of a word which renders it "good English." Reputableness is entirely a matter of usage. Nothing can make a word bad if the best writers and speakers use it, and nothing can make it good if it is avoided by all writers who care for the purity of their diction.

Who are Authorities.

The most valuable authorities for or against a word are those writers who have won a reputation for the use of good English; but every educated man helps in a slight degree to determine usage. Even newspaper reporters, who from the nature of their work cannot write very carefully, often force into the language words that more scholarly writers protest against. "Telegram," "talented," and many

other words that no one thinks of questioning now, have come into good use in this way; half a century ago writers of text-books on rhetoric denounced them as barbarous. A student should remember that in whatever he writes he is helping, though of course in a very slight degree, to fix the usage of the language, and he should never be satisfied to follow any authority but the very highest. It is time for him to adopt a questionable expression when writers of greater ability and experience have adopted it. The question that he should ask is not "Is this word allowable?" but "Is this in every way the best word that I can find?"

It is usual to determine whether or not a word is good English by looking in the dictionary. It must not be supposed, however, that the dictionary maker has any right or any power to say whether a word shall be in good usage or not. Dictionaries are made by men who read the works of standard authors and note the use that these writers make of words. Such words as they find used freely they include in the dictionary without question; those that are used only by careless authors, or in a certain locality, they mark "low," "doubtful," or "provincial." Those used only in speaking they label "colloquial." A dictionary is valueless except so far as it is a summary of what one would find if he could read all English literature for himself. If the dictionary maker's whims or theories should influence what he says about a word, the public would pay no attention to him.

Although there is nothing sacred about them, our best dictionaries are, when first issued, probably as nearly perfect as any compilation well can be. If the older dictionaries make mistakes, it is usually by rejecting or questioning words that may possibly be good, rather than by admitting those that are questionable; and since it is well for an author to err in the same way, if at all, it is usually safe to follow these authorities. Some of the later dictionaries, which aim to give as many words as possible, are far less conservative.

The very great majority of the words that a writer will want to use are so firmly established in the language that no one thinks of questioning them; some, on the other hand, like the more vulgar slang expressions, are known by every one to be bad. The few concerning which a careful writer will be in doubt come mostly under four heads: (1) words becoming obsolete; (2) new words; (3) technical and foreign terms; (4) slang and colloquial expressions.

Kinds of Questionable Words.

1. *Words becoming Obsolete.* — An obsolete word is one that was once reputable, but has now gone out of use. Words become obsolete because the things for which they stand are no longer used, or because other words have taken their places. In the King James version of the Bible we find the words "brigandine," a kind of armor, "timbrel," a musical instrument, which have now gone out of use because we no longer need to speak of the objects for which they stood. "Ear," in the sense of "plough," "seethe," "to boil," "latchet,"

for "thong" or "shoelace" have been replaced by other words. Obsolete terms of this latter class are very numerous; because, while the English language was being formed from the Anglo-Saxon and the Norman-French, writers could choose their vocabulary from both, and two words for the same idea, one French, the other Saxon, were often found side by side. In time, however, one of these was changed in meaning or else dropped.[1] Shakespeare's plays show many words that have entirely disappeared since the poet's time. It is hard to tell just when a word goes out of use, especially as words become obsolete for some kinds of writing and not for others. Many terms are retained in poetry long after they are obsolete in prose, and in histories and historical novels terms no longer common are often used to carry the reader back to the times of which the narrative treats. In ordinary prose, however, it is best to avoid, not only all obsolete terms, but all that have so far fallen into disuse as to sound quaint or old-fashioned, such as "quoth," "prithee," "anon."

2. *New Words.* — So long as a language is spoken it changes; and in an age like ours, when new inventions and discoveries are being made, and old methods of doing things are being discarded, it changes very rapidly. As soon as an invention or a discovery is announced, men want to talk about it; and in order to do so they must either give old words new meanings or adopt new words. These terms that express new ideas often come into good use almost at once;

[1] See also page 45.

and the fact that they are not in the dictionary is not to be counted against them. Even the most conservative writers were using the word "phonograph" only a few weeks after the invention was named. If a successful air ship were invented, the words necessary to describe it would come into good use in a few days. In regard to terms like these the questions that need be asked are: (1) "Is a new word really necessary to express the idea?" (2) "Is this the word that will be adopted for the purpose?" If but one word is proposed, the second of these questions will give no trouble. If several terms are proposed, the writer must decide for himself which is most likely to be adopted; or, if possible, avoid all until time has decided for him. The word "electrocution" would probably be more definitely established to-day if several other words for the same idea had not been suggested when this method of execution was first adopted. We are still in doubt whether to say "Roentgen rays" or "X-rays," though popular usage seems to favor the latter.

Some new words may be really needed for a time, but only for a time. Whether a word is likely to take a permanent place in the language may generally be determined by asking whether the thing for which it stands is likely to be permanent or of such importance that it will be long remembered. During the Civil War the word "monitor" as the name of a type of war vessel became firmly established. "Contraband," meaning "runaway slave," was used as long as needed,

but is now almost obsolete. The word "reconcentrado," which came into use in connection with the Cuban War, seems to be meeting the same fate.

Not all new words express new ideas. Some are put forward for the sake of novelty, or because they are briefer than any equivalent expression. Of this sort are verbs coined from nouns already in the language. Thus, the newspapers say, "the man suicided," because it is shorter than "the man committed suicide." Such expressions always come into use more slowly than do names for new ideas, and the majority of those that are proposed never come into the language at all. For this reason it is best to be very careful in regard to them. Avoid them until they are indorsed by some good dictionary, or until you find them in the works of standard authors.

3. *Technical and Foreign Terms.* — Belonging to every science, profession, and trade are technical terms. The advantage of these is that they express ideas briefly and exactly; the disadvantages are, that they may not be understood, that they may repel the reader because they are long words and hard to pronounce, and that they may seem affected. As knowledge of science becomes more widely diffused, more and more of these terms pass into the popular vocabulary; but the student fresh from his studies is likely to use them without thinking that they are not universally familiar, or, sometimes, for the purpose of showing his superior knowledge.

Words and phrases from foreign languages have the same disadvantages as technical terms. Their only

advantage is that they may occasionally give the writer's meaning better than a native phrase. A person with a good English vocabulary will, however, find his own language sufficient for the expression of most ideas. Since people have come to understand that a person may be educated, and even cultured, without knowing any language except his own, foreign quotations are used less than formerly. Words that a writer of English really needs are soon adopted into the language. "Boulevard," "depot," and many more, which a few years ago were always italicized as foreign, are now recognized as perfectly good English. "*Menu*" is taking its place with these, if it has not already done so. A very few combinations of words, such as "*noblesse oblige*," "*esprit de corps*," may convey a shade of meaning not readily translatable into English, but fair equivalents may be found for even these.

4. *Colloquial Expressions, Cant, and Slang.* — Colloquial expressions are those which may be used in ordinary conversation, but which would be out of place in more formal discourse, whether spoken or written. Some are, in their place, preferable to more dignified terms; for example, the contractions "is n't," "won't." Others, such as "cute," "fizzle," "shaky," "kid" (a child), noticeably lower the tone of discourse in which they are used, and though it is priggish to condemn them altogether, they should be used with great caution. Some shortened forms of expression, such as "pants" for "pantaloons," "postal" for "postal card," are colloquial, and others must be classed as cant or slang.

Never to use colloquial terms in ordinary speech is to be pedantic and bookish, but to use them in formal composition is usually to violate the requirements of good taste. The stiffness and awkwardness often seen in the speech of educated foreigners who have learned the language in their native schools come from the fact that they know the book language, not the spoken language. An easy test of the value of colloquialisms may be made by avoiding the contractions "can't," "don't," etc., in an animated conversation, and noticing how artificial the use of the full forms seems to both speaker and listener. Because colloquialisms are so closely associated with conversation their use in writing may sometimes give an appearance of informality, as if the writer were actually speaking with his readers. In personal letters their use for this purpose is often very effective. In really serious or formal discourse, however, they usually seem out of place, and often give an effect that can be compared to that of a false note in music or of a prosaic word in impassioned poetry.

Cant consists of words that are used in connection with some business, sport, or manner of life, but that are not dignified or important enough to be recognized as technical terms. Examples are "fly" and "muff" from baseball, "punt" from football, "flunk" from the college vocabulary. These words are understood by all persons interested in the game or mode of life to which they belong, and to those who understand them they express an idea more briefly, and often more accurately,

than any other terms. It would take many words to explain exactly what is meant to a football player by "punt." For this reason cant in its proper place is not only allowable, but even preferable. Its place is, however, restricted. College slang is not objectionable among students, nor are golf and football terms in the sporting columns of a newspaper; but in writing intended for general readers it is usually best to avoid such expressions, even at the expense of some extra words. A few of the more common terms of this class may be safe, and if properly explained may be used to give color to the setting of a story; but, generally speaking, they are neither clear enough nor dignified enough for use in literature of high grade.

Cant.

The word "slang" is sometimes used to mean any expression that is deliberately used by many persons, but that is not good English. In this sense it includes both colloquialisms and cant. In the narrower sense in which it is here used it denotes only overworked and vulgar expressions.

Slang.

Overworked expressions are words or phrases that are good in their place, but that are used on all occasions, whether they are appropriate or not. Every person is likely to have some pet expressions, which he uses so often that his friends notice them, though very likely he does not. These, if peculiar to one person, can hardly be called slang; but expressions that are overworked by a whole community certainly come under that head. Adjectives like "lovely," "sweet," "horrid" are the most common examples of this class.

Nouns like "daisy," at first perhaps used as legitimate figures of speech, are sometimes corrupted in the same way. The more vulgar slang terms are used in senses so far from their true meaning that it is hard to tell how the slang sense originated: for example, "chestnut," "talking through your hat."

Slang is used mainly by persons who lack vocabulary, or who are too lazy to use what vocabulary they have. It is easier for a person to say that his dinner, his new clothes, his friends, and the weather are all "immense" than to find a discriminating adjective for each. The fact that the use of slang encourages mental laziness ought alone to prevent any one from indulging in it.

Unlike cant terms, which remain the same from year to year, slang is always changing. A word or phrase is used so much that in a few weeks it becomes worn out, and another must be found to take its place.

Suggestions for Exercises. — To which of the classes of words discussed above does each of the following belong? Are any of them allowable? If so, when and where? What is the advantage, if any, of each? the disadvantage? Consult dictionaries and any other available authorities for answers to these questions.

Fin de siècle, deciduous, exam, hot time, burglarize, booze, cathode, chump, rubberneck, niblok, childe, kine, ion, caddy, mugwump, machete, slugger, gent.

Select from the Bible twenty-five words that are obsolete or nearly obsolete. Find others in some play of Shakespeare with which you are familiar. Try to find why each went out of use.

Make a list of as many words as possible that have come into good usage during the last few years. Why did each become established in the language? Make another list of words that are

sometimes used, but that are not thoroughly established. What is your prediction as to the fate of each? Give your reasons.

Pick out the words and phrases from foreign languages in the selection from Macaulay on page 235. Find the best English equivalents for each. What, if anything, is gained by the use of each? Notice that most of them are in sentences quoted by Macaulay. When did the authors of these sentences live? Make a list of foreign expressions that you meet with in your reading. How many of them are superior to the English equivalents?

Make a list of the technical terms that you find in the newspapers for the next —— days. Are any of them unfamiliar to you? What is gained (or lost) by their use?

Make a list of colloquialisms used in The Autocrat of the Breakfast Table or some similar work approved by your teacher. Comment on the use of each.

Make a list of cant terms for one of the following sports: baseball, football, golf, basket ball, tennis. Be sure that you get cant terms, not mere transient slang that may be associated with the game. How many of these words have decided advantages over equivalent expressions in good use?

Go over the exercises in narration that you have already written, and see if you have used any expressions not in good use. If so, was their use justifiable in your composition? Why?

Write an account of some game or athletic contest; or of some party, with a description of the costumes. If you admit any questionable words, be able to tell what is gained by admitting them. How far would the character of your readers determine what terms you might use?

Meanings of Words. — Usage determines not only whether a word is reputable, but what meaning it has. The study of the history and derivation of words is

both fascinating and valuable; but, after all, the real test of the meaning of a word is the sense in which it is used to-day.

Words are continually changing their meanings. They become obsolete in some senses, and remain reputable in others. For example, "tell," "to count," is obsolete except in a few expressions like "tell one's beads"; "snuff" meaning "displeasure" is entirely obsolete; and with the disuse of candles "snuff," "the burnt part of a wick," is probably becoming so. Words also gain new meanings. When a new idea is to be expressed it is often better to take an old word than to make a new one. "Train," "car," "cab," "switch" were all in use before the time of the railroad. **Changes of Meaning.**

There is a constant tendency to give words new meanings when there are no new ideas to be expressed, or to use words in senses a little inexact, but still close to their true significance. This is done sometimes for the sake of novelty, sometimes for the sake of variety in expression. In either case it should be condemned. "Function," meaning a social gathering, "transpire," in the sense of "happen," "quite," in the sense of "somewhat" or "nearly" are words that have been corrupted in this way.

Synonyms are words that have the same or nearly the same meaning. There are very few, if any, pairs of words in English that mean exactly the same. Most synonyms differ slightly in sense, or at least in tone. "Begin" and "commence" **Synonyms.**

are sometimes spoken of as perfect synonyms, yet there are places where one is more appropriate than the other. It would sound a little like fine writing, though it would not be incorrect, to speak of "commencing to wash one's hands" or "commencing to dig potatoes." "Pretty" and "beautiful," "large" and "great," though good examples of synonyms, cannot always be used interchangeably. "A great tree" and "a large tree" are about the same, but "a great man" and "a large man" are very different. Careless writers tend to disregard the differences between synonyms and to use whichever word comes first to mind. The most important part of the meaning of any word is that which no other word in the language can exactly express. A careful writer will do all that he can to preserve the slight differences between the meanings of words, since it is these that enable him to say just what he wishes.

Confusion of words that resemble each other in form usually comes from carelessness, but it is not uncommon. Such words as "effect" and "affect," "immigrant" and "emigrant," "capital" and "capitol" should be carefully distinguished.

Words Similar in Form.

Idioms. — Idioms are expressions that are approved by good usage, but that are not in accordance with the analogy of the language. Most idioms will not make sense if translated literally into another language; they must be translated by the corresponding idiom. Thus, "Wie geht's?" of the German, set into English word by word, would be "How goes it?" but the

proper translation would be by our own idiom "How do you do?" Sometimes the idiomatic quality consists in the use of words in a peculiar sense; in "What is the *matter?*" "It *turned out* a fine day," "How do you *do?*" the italicized words do not have their usual meaning. Other idioms do not conform to the analogies of grammar. The double possessive, "A friend of John's," though correct, seems to put the object of a preposition in the possessive case; "methinks" seems to put the subject of a verb in the objective case. These idioms do not really arise from a disregard of the rules of grammar, but are survivals of earlier forms which were once perfectly regular. In general, any expression that is in good use, but that is peculiar to the language or exceptional in form, is an idiom.

Idioms have grown up within the language and seem to have a force and naturalness not to be found in other expressions. No love for uniformity or desire to get sentences that will "parse" should be allowed to crowd them out.

Suggestions for Exercises. — Discriminate between the following synonyms. If possible, use each in a sentence where no other word would answer.

Wealth, property; glory, fame; try, attempt; road, highway; earth, soil, ground; deny, refuse; doubt, question; pay, salary, wages, earnings; tired, fatigued; forgive, pardon, excuse; allude, refer, mention; healthy, healthful, wholesome; distinction, difference; argument, proof; chance, accident; visitor, guest; notorious, famous, noted; ancient, antiquated; pride, vanity; have, possess.

In the following, in what does the idiomatic quality consist? Express the idea conveyed by each in an expression not an idiom.

Look out for danger, fall asleep, get well, you are right, make money, by all odds, get up.

Make a list of as many idioms as you can find, and tell in what the idiomatic quality of each consists.

CHAPTER II.

LANGUAGE ADAPTED TO THE NEEDS OF THE READER.

I.

The Theory of Economy. — In his essay on The Philosophy of Style Herbert Spencer puts forth the theory that the secret of all good style lies in economizing the reader's mental energy. He assumes that the object of composition is to convey thought to the reader. Words, sentences, and paragraphs are useless except for this purpose. Now the less mental energy the reader needs to expend in getting the idea, the more he has left to expend in considering and memorizing it. That style will be best, therefore, which gives its idea to the reader with the least effort on his part.

Language may be compared to a machine, which the writer uses for the purpose of conveying thought to the mind of the reader. All energy spent in overcoming the friction of the machine is lost, so far as real work is concerned. Every boy knows that it is easier to ride a mile on a good bicycle than on one that runs hard; or, to state it differently, that with the same amount of labor he can ride farther on a good wheel than on a poor one. In just the same way, it is easier for him to get a lesson from a text-book that is clearly written than from one in which the sentences are a little hard to understand; because if he does not have to study over the language, he can put his energy into understanding and memorizing the thought.

In stating the principle of economy Mr. Spencer seems to assume that the reader brings to the perusal of any work a fixed amount of mental energy. This is not strictly true. The writer may not only be economical in the use of the energy which his reader would naturally expend, but may stimulate him to expend more.

A bicycle rider, when he wishes to do his best, not only selects a wheel that runs easily, but he gets some other rider to "pace" him, and thus to stimulate him to do his best. A good writer will in a way set a pace for his readers. A reader becomes careless and lazy if a discourse moves too slowly — that is, if he can guess what is coming before he reads it. On the other hand, he becomes discouraged if the thought moves so rapidly that he cannot keep up. If, however, he finds that he can follow the writer through an interesting, though difficult, train of thought, he will exert himself to the utmost.

The principles and cautions in Section II. of this chapter are intended to suggest ways in which the reader's mental energy may be economized and increased.

The Qualities of Style. — Before taking up the principles of composition in detail, it will be well to see what are the necessary qualities of style. Three of these qualities, clearness, force, and ease, should be found in every part of every composition; a fourth, unity, should belong to any section of composition looked at as a whole.

Clearness. — Clearness is the quality of style that makes a composition easy to understand. Clearness is opposed to two faults, ambiguity and obscurity. Language is ambiguous if it may have two or more meanings; it is obscure if no meaning is readily seen. A

sentence is not really clear if the average reader for whom it is intended needs to study it or even to read it twice in order to get the meaning. The clearer an author makes his sentences, the more he economizes his readers' attention.

What has here been called clearness really includes two qualities which might be named clearness in diction and clearness in construction. In order that composition be clear it must contain only words that are familiar to the reader and that can fairly be understood in but one meaning; and the sentences into which these words are combined must be so constructed and so arranged that the thought will be unambiguous and easily followed. Rhetoric deals with both clearness in diction and clearness in construction — largely with the latter.

Two Qualities of Clearness.

Force. — Force is the quality of style that attracts and holds the reader's attention. It is not the same as emphasis, which is an especial stress on some part of a composition, but may be found in the least important as well as the most important parts of a discourse. The reason that one article interests us, and another on the same subject does not, is that one has force, the other lacks it. Force not only economizes the reader's energies, but often increases them.

Ease. — The third quality of style is called by a number of names, such as "elegance," "beauty," "euphony," etc.; but "ease" is perhaps the best. Ease in style is something like ease in a person's manner. It is that quality which pleases us by satisfying the demands of

taste. A composition may be clear and forcible, and yet be so rough and harsh that we do not enjoy reading it. If so, it lacks ease. Ease economizes mental energy rather than increases it.

There is an important difference between what Prof. A. S. Hill calls the negative and the positive qualities of ease. The former is gained by the removal of harsh and crude expressions, such as awkward repetitions, rhymes in prose, and combinations of sounds hard to pronounce. The positive merits are secured by the use of flowing expressions, of alliteration, of figures chosen partly for their beauty, etc. It is only with the first of these qualities that a young writer can safely have much to do. It is the duty of every one to see that his composition is not unnecessarily harsh; but, just as conscious attention to one's feet and hands is likely to make one awkward in society, so deliberate attempts to make composition beautiful are almost certain to fail.

Two Qualities of Ease.

Many violations of ease are of such a nature that they appeal to the ear. If a writer forms the habit of reading all his composition aloud, he will detect many roughnesses that might otherwise pass unnoticed.

Read Composition aloud.

Clearness, force, and ease are of importance in the order named. Clearness is the most valuable, and should be sought at any cost. Force is also very desirable, but it is not always necessary to take especial pains to secure it. If, from the nature of the subject, the reader's interest is assured, no

Which Qualities to seek.

special devices for holding the attention are needed. Ease is the last consideration, and, as has been said, should be striven for only to the extent of avoiding awkward expressions.

Force and ease sometimes conflict. A forcible expression may be too harsh to have ease, and an expression chosen for ease may be too pretty and effeminate to have much force. The language of a man who is extremely angry is usually forcible, but it is rarely elegant.

Unity. — Every division of discourse — that is, every sentence, paragraph, chapter, or whole composition — should be a unit. A unit is something that, taken by itself, may be considered as a complete, undivided whole. The requirements of unity may be violated by omitting some necessary part, or, as is more common, by adding something that is not in place.

As a concrete example, we may say that every brick in a wall is a unit; the wall itself is a unit; and the whole building of which the wall forms a part, is also a unit. Each is composed of parts, but when looked at as a whole is complete in itself. But half a brick is not a unit; nor is a brick and a half; nor half a brick and half the one next to it.

1. *Unity of the Sentence.* — A sentence is a unit when it leaves a single, definite impression on the mind. The unity of a sentence may usually be tested by asking such questions as these: "Has the sentence a single logical (not grammatical) subject?" "Is every idea that it contains so closely related to this subject as not to seem out of place?" A sentence that treats of

two or more independent subjects of thought, or one in which the ideas are too loosely connected is called heterogeneous.

A sentence may of course have two or more grammatical subjects and still have unity. In the sentence "John will go into business, and his brother will enter college," the thought-subject is "The two boys — what they will do." Such a sentence has unity. But if we say, "John will enter college, and George Washington was the first president of the United States," the sentence is ridiculous because the two grammatical subjects are not parts of one idea; the sentence as a whole does not answer one question or leave one impression on the mind.

It is sometimes hard to tell just how close a connection of ideas in a sentence is necessary to secure unity. The only real test is the one that has been given — the impression left on the mind of the reader. In case of doubt it is better to form two sentences than to run any risk of making one heterogeneous.

The sentence, "John Adams was the second, and his son John Quincy Adams was the sixth president of the United States," probably would not strike any reader as heterogeneous; but "Thomas Arnold was principal of Rugby, and his son Matthew wrote Sohrab and Rustum," probably seems to every one an unwarranted mixing of statements. Still, it might be hard to give a rule that would apply to one sentence and not to the other.

Unity is primarily a matter of ideas, but often the structure of a sentence determines whether it will impress readers as a unit. If ideas loosely or remotely connected are expressed in a sentence, care must be taken to emphasize the connection. If this consists in a relation of both ideas to a third term, this term must

be made prominent. The sentence quoted in the last paragraph may be given unity by introducing such a connecting idea: thus, "Mrs. Ward comes of a family known to every schoolboy; her grandfather, Thomas Arnold, was principal of Rugby, and her uncle, Matthew Arnold, wrote Sohrab and Rustum." Unity is often sacrificed if clauses expressing coördinate ideas are not put in the same grammatical construction.[1] The sentence, "The Philippines are freed from their old allegiance, and Spain has lost her navy," is heterogeneous; but there is no lack of unity in "Spain has lost her navy and relinquished her rule in the Philippines." In other cases unity is lost by expressing in coördinate clauses ideas that might be subordinated. "I wrote a difficult examination in algebra this morning," is clearly better than "I wrote an examination in algebra this morning, and it was difficult," unless the idea of difficulty is to be very prominent. The sentence quoted from the preceding paragraph will have unity if one idea is subordinated: "Matthew Arnold, son of the famous principal of Rugby, wrote Sohrab and Rustum."

Suggestions for Exercises. — Have the following sentences unity? If not, why? Improve them. Can any of them be improved by putting some of the ideas in subordinate clauses?

1. Mt. Everest, the highest peak in the world, is found in the Himalaya mountains; and also the most active volcano is found in Italy, which throws a stream of lava many feet into the air.

2. Pure quartz sand is the best in the world for making glass, being found in Berkshire county, Mass.

[1] See page 108.

3. Millions of years ago, after the earth was formed, it kept getting cooler, and the trees began to grow, and grew up, and then broke off, and fell down on the ground one on top of another, and then rotted and turned into coal.

4. This boy's name was Tim Lawrence, and he was well known among the boys of his own town, being a full-fledged Irishman.

5. The Bartholdi statue was a gift of France to the American people, and it is said that it cost $250,000.

6. There are numerous clear lakes which are stocked with fish; among them is Lake Winnebago, which is the largest wholly in Wisconsin and is twenty-eight miles long and ten miles wide.

7. A beautiful rustic bridge spans the stream, composed of the natural boughs of the trees, of which there are one hundred and fifty-seven different kinds in the park.

8. The grounds cover thirty acres, and here are found many swings for the pleasure of the people, and a pavilion made of Georgia pine.

9. We reached the boat after fifteen minutes of hard swimming and got in and rowed to shore, where we soon built a fire and fried the frogs' legs we had got for dinner.

State the following facts in as few sentences as you can and make sure that each has unity.

On the nineteenth of October, 1691, William arrived at Kensington. He came from the Netherlands. Three days later he opened the parliament. The aspect of affairs was cheering. There had been gains by land. There had been losses. The balance was in favor of England. England had lost at Mons. She had won at Athlone. She had won at Aghrim. She had taken Limerick. She had subdued Ireland. At sea there had been no great victory. At sea there had been great display of power and of activity. Many were dissatisfied that more had not been done. None could deny that there had been change for the better. Ruin had been caused by the follies and vices of Torrington. This ruin had been repaired. The fleet had been well equipped. The rations had been abundant and wholesome. For these reasons the health

of the crews had been wonderfully good. Russell commanded the naval force of the allies. He had in vain offered battle to the French. The year before the white flag had ranged the channel. Now it abandoned the open sea. It retired into the depths of the harbor at Brest. An English squadron had appeared in the estuary of the Shannon. This decided the fate of the last fortress that held out for King James.

2. *Unity of the Paragraph.* — There is danger of thinking of a paragraph as any group of sentences, rather than as a unit. One subordinate use of paragraphing is to relieve the monotony of the printed page, and for this purpose all that is necessary is to begin a sentence on a new line at convenient intervals. A true paragraph is, however, a discussion or presentation of some topic or definite subdivision of a topic. The end of such a paragraph marks a pause or break in the thought, and affords a sort of resting place, where the reader can stop to think over what he has already learned, and to prepare himself for what is to come.

Use of Paragraph.

As the paragraph is a larger section of discourse than the sentence, it may include more widely different ideas and still have unity. The real test of unity here is, as in case of the sentence, the impression left on the mind of the reader. Three rather indefinite rules may, however, be laid down: (1) paragraphs should be neither too long nor too short; (2) the breaks between paragraphs should correspond to more or less important breaks in the thought; (3) the ideas presented in any paragraph

Test of Paragraph Unity.

should be so closely related that they will not seem incongruous.

Nothing very exact can be said regarding the proper length for a paragraph. Most readers find that at first glance a book looks more attractive if there is at least one paragraph break on every page. Paragraphs as long as four hundred or five hundred words each are hard reading, because the mind has to go so long without a resting place. On the other hand, a series of paragraphs containing but a sentence or two each is in the end almost as tiresome. The reader supposes when he reaches the end of a paragraph that he has finished the discussion of one topic, and prepares for a new idea. If he finds that the next sentence is really a continuation of the same thought, he must combine for himself ideas that the writer has led him to believe were separate.

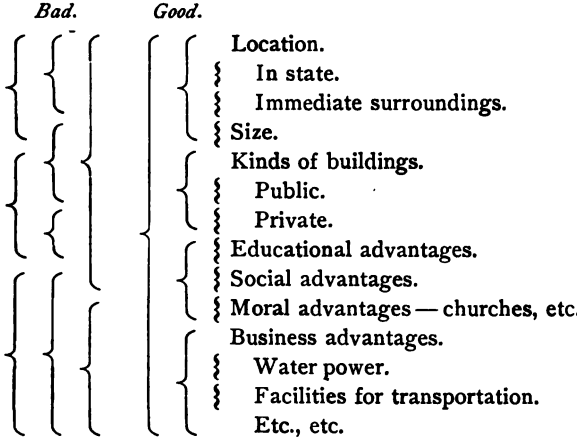
Length of Paragraphs.

The more common fault on the part of students is that of paragraphing too freely. This comes partly from a failure to plan paragraphs before they are written, partly, no doubt, from a wrong idea of the way manuscript would look if put in print. A page of an average book represents several pages of ordinary handwriting. The length of paragraphs should be estimated from the number of words, not by looking at the space occupied on the written page.

While there need be no studied attempt to secure variety, a series of paragraphs all of the same length should be avoided. A natural alternation of long, short, and medium paragraphs gives the best effect.

The second rule for securing unity in a paragraph — that the breaks between paragraphs should correspond to breaks in the thought — forbids the division of a topic in such a way that the reader will think he has reached a resting place when he has not. The third rule — that incongruous ideas should not be presented in the same paragraph — hardly needs explanation. The working of these two rules may best be illustrated by a simple example.

In writing a description of your native city you might wish to treat the following topics :



All these headings could be very well treated in a single paragraph, the topic of which would be, "A general description of the city of ——." A longer composition might contain four paragraphs, one on location and size, one on buildings, one on what might be called intellectual — that is, educational, social, and moral — advantages, and one on business advantages. In a still longer essay,

one paragraph might be given to each subdivision under location, buildings, and business advantages, and one to each of the topics not subdivided. The purpose of the article would determine the amount of space, and hence the number of paragraphs devoted to each topic. A pamphlet issued by a business men's club would devote several paragraphs to business advantages. A statement in a college catalogue would dismiss business advantages with one paragraph or less, and devote much more space to considerations of an intellectual and moral nature. The order of parts would also be determined by the purpose of the article. The order given above is not significant, except that size and location, being general considerations, would naturally come first.

It would be a serious violation of unity in treating this subject to split a topic and group each part with other material; for example, to put size and public buildings in one paragraph, private buildings and educational advantages in the next. It would also be inexcusable so to group the topics as to treat in one paragraph such diverse subjects as kinds of buildings and educational advantages.

The brackets at the left of the table above show some possible groupings of the topics, good and bad. Make other plans and decide whether they would be allowable or not. Rearrange the topics and then decide on proper groupings.

It will be seen from the foregoing illustration that even in simple description the division into paragraphs depends largely on the nature of the thought. In exposition and argumentation the connection of ideas is closer, and there is still more danger of making a paragraph heterogeneous.

It is sometimes said that a paragraph which has unity may be summed up in a single term or sentence. This is not quite a universal truth; but it is true in the majority of cases, and is a good test for the writer to

apply to his own work. For example, this paragraph may be summarized by saying, "Most good paragraphs may be summed up in a brief phrase or sentence"; the paragraph from Webster, page 62, may be summed up, "Our age is extraordinary because of what has been accomplished"; that from Ruskin, page 64, "Modesty is essential to success in managing others." **Another Test of Unity.**

So far in this discussion we have considered the question, What should be put into a paragraph? In order that a paragraph give an impression of unity, it is necessary, not only that irrelevant matter be excluded, but that whatever is included be properly arranged and the connection between the parts clearly shown. **Plan of a Paragraph.**

Any sentence that properly belongs in a paragraph usually performs one or more of the following offices:

(1) It states the paragraph topic.

(2) It explains the topic.

(3) It establishes or proves the topic.

(4) It applies the topic to something else.

What might be called an ideal paragraph would contain sentences of each of these four kinds. Few paragraphs, however, have all these parts. The topic may not be stated, either because it has been given in a preceding paragraph, or because, as in case of narration and description, it can be seen without statement. Many topics need no explanation; others no proof. Some are of such a nature that they cannot be applied to anything, and others are left for the reader

to apply. Many paragraphs contain but one, and the majority not more than two or three of these four possible parts.

When two or more of these parts are found in a paragraph they should generally be arranged in the order given above. The topic should be stated first, if at all; if explanation is given, it should come before proof or application; proof should precede application. The reason for this is plain. It is impossible to convince a man that a statement is true if he does not understand what it means, and no one will apply a thought to his own or any other affairs if he is not convinced of its truth.

In the following paragraph from Webster's Bunker Hill oration the first sentence states the topic. The second sentence explains it — shows in what respect the age is extraordinary. The rest of the paragraph establishes it by citing examples of achievements that make the age extraordinary.

"We live in a most extraordinary age. Events so various and so important that they might crowd and distinguish centuries are, in our times, compressed within the compass of a single life. When has it happened that history has had so much to record, in the same term of years, as since the 17th of June, 1775? Our own revolution, which, under other circumstances, might itself have been expected to occasion a war of half a century, has been achieved; twenty-four sovereign and independent states erected; and a general government established over them, so safe, so wise, so free, so practical, that we might well wonder its establishment should have been accomplished so soon, were it not far the greater wonder that it should have been established at all. Two or three millions of people have been augmented to twelve, the great forests of the West prostrated beneath the arm of successful indus-

try, and the dwellers on the banks of the Ohio and the Mississippi become the fellow-citizens and neighbors of those who cultivate the hills of New England. We have a commerce that leaves no sea unexplored; navies which take no law from superior force; revenues adequate to all the exigencies of government, almost without taxation; and peace with all nations, founded on equal rights and mutual respect."

In the following, from Addison, the topic is stated in the first part of the first sentence. Then follows proof that love of country is reasonable; and the last sentence applies the thought of the paragraph to the duties of the individual.

"As this love of our country is natural to every man, so it is likewise very reasonable; and that, in the first place, because it inclines us to be beneficial to those, who are and ought to be dearer to us than any others. It takes in our families, relations, friends, and acquaintance, and in short, all whose welfare and security we are obliged to consult, more than that of those who are strangers to us. For this reason, it is the most sublime and extensive of all social virtues: especially, if we consider that it does not only promote the well-being of those who are our contemporaries, but likewise of their children and their posterity. Hence it is, that all casuists are unanimous in determining, that when the good of their country interferes even with the life of the most beloved relation, dearest friend, or greatest benefactor, it is to be preferred without exception."

This theoretical arrangement of the parts of a paragraph is best in the great majority of cases, but sometimes it may be disregarded to advantage. The most common departure from the ideal plan consists in delaying the statement of the paragraph topic until the middle or the end of the paragraph. If the writer is presenting an unwelcome truth, or one which the reader will be loath to believe, he should hold it back until

interest has been aroused, or hostility partly overcome. Sometimes it is effective to hold the main idea until the last, and so excite the reader's curiosity; and sometimes a topic is of such a nature that it cannot be clearly stated until an explanation has been given.

The chief idea of the following paragraph from Ruskin's lecture on Work is that men must be modest to succeed in influencing others. This is made more effective by leading up to it through an analogy. We admit the application of the principle to children more readily than to ourselves, but after we have granted it in one case we do so in the other. Rearrange the paragraph, putting the topic first, and note the effect.

"The first character of right childhood is that it is Modest. A well-bred child does not think it can teach its parents, or that it knows everything. It may think its father and mother know everything, — perhaps that all grown-up people know everything; very certainly it is sure that *it* does not. And it is always asking questions, and wanting to know more. Well, that is the first character of a good and wise man at his work. To know that he knows very little; — to perceive that there are many above him wiser than he; and to be always asking questions, wanting to learn, not to teach. No one ever teaches well who wants to teach, or governs well who wants to govern; it is an old saying (Plato's, but I know not if his, first), and as wise as old."

In the following, from Burke, the topic is stated in the last part of the last sentence. The preceding sentence describes the kind of complaint that should be discriminated against. It would be possible to begin by saying that complaints should be discriminated, and afterward to mention kinds of complaints; but the method followed in this paragraph is undoubtedly easier for the reader. Rewrite the paragraph, putting the topic first.

"To complain of the age we live in, to murmur at the present possessors of power, to lament the past, to conceive extravagant hopes of the future, are the common dispositions of the greater

part of mankind — indeed the necessary effects of the ignorance and levity of the vulgar. Such complaints and humours have existed in all times; yet as all times have *not* been alike, true political sagacity manifests itself, in distinguishing that complaint which only characterises the general infirmity of human nature from those which are symptoms of the particular distemperature of our own air and season."

In order that a paragraph seem a unit it is necessary, not only that the ideas contained be related to the paragraph topic, but that each be given just its proper degree of prominence. It is a fault either to touch the important ideas of a paragraph lightly or to lay stress on trivial details. In planning paragraphs the writer must remember that proportion should be determined, not by the way ideas impress him, but by the way they will impress the reader. A writer of description or narration is often tempted to give too many details regarding matters with which he is familiar or in which he is interested; a writer of exposition or argumentation sometimes touches a point lightly because it is plain to him, and in consequence his readers, to whom it is unfamiliar, have difficulty in following the line of thought.

Proportion of Parts.

An idea may be made prominent by expressing it in a sentence by itself or in several sentences, or by enlarging on it and repeating it in various forms. It may be subordinated by expressing it in part of a sentence which contains other ideas, and by stating it but once, without amplification. For a further discussion of this subject, see the treatment of emphasis, page 91.

In the last sentence of the paragraph quoted from Ruskin, above, the idea, "it is an old saying," is of subordinate importance and is brought in, not really for its own sake, but for that of the idea referred to by "it." Note that it is stated in the middle of a long sentence — a very subordinate position. As the simple statement, "it is an old saying," might be too much subordinated to attract attention, the author adds the parenthesis ("Plato's, but I know not if his, first"), which amplifies it a little. Omit the whole expression and see how much the paragraph loses. Omit the parenthesis and note the result.

The following paragraph from Carlyle, written early in the century, was perhaps well planned for the readers for whom it was intended. For us, who are thoroughly familiar with the idea that this is an age of machinery, more illustrations are given than are necessary. Cut down the development of this idea until it seems appropriate for a reader of the present time.

"Were we required to characterise this age of ours by any single epithet, we should be tempted to call it, not an Heroical, Devotional, Philosophical, or Moral Age, but, above all others, the Mechanical Age. It is the Age of Machinery, in every outward and inward sense of that word; the age which, with its whole undivided might, forwards, teaches and practises the great art of adapting means to ends. Nothing is now done directly, or by hand; all is by rule and calculated contrivance. For the simplest operation, some helps and accompaniments, some cunning abbreviating process is in readiness. Our old modes of exertion are all discredited and thrown aside. On every hand, the living artisan is driven from his workshop, to make room for a speedier, inanimate one. The shuttle drops from the fingers of the weaver, and falls into iron fingers that ply it faster. The sailor furls his sail, and lays down his oar; and bids a strong, unwearied servant, on vaporous wings, bear him through the waters. Men have crossed oceans by steam; the Birmingham Fire-king has visited the fabulous East; and the genius of the Cape, were there any Camoens now to sing it, has again been alarmed, and with far stranger

thunders than Gama's. There is no end to machinery. Even the horse is stripped of his harness, and finds a fleet fire-horse yoked in his stead. Nay, we have an artist that hatches chickens by steam; the very brood-hen is to be superseded! For all earthly, and for some unearthly purposes, we have machines and mechanic furtherances; for mincing our cabbages; for casting us into magnetic sleep. We remove mountains, and make seas our smooth highway; nothing can resist us. We war with rude Nature; and, by our resistless engines, come off always victorious, and loaded with spoils."

The following, from Matthew Arnold, shows how an idea is both emphasized and made more definite by repetition. The paragraph may be summed up in the statement, "Wordsworth is, with the exception of Shakespeare and Milton, the greatest English poet since the Elizabethan age." So sweeping a statement, if made simply and but once, might not be impressive enough, and general terms like "greatest poet" are likely to be misunderstood or, at least, to give rise to quibbles. The writer therefore repeats, not only the main idea, but some subordinate parts. The topic is not likely to meet with the immediate approval of all readers. The paragraph is therefore introduced by two sentences that are a partial concession to critics whose opinions differ from those of the author. The topic is first stated in sentence (3), and is here purposely made a little indefinite by the use of the expression "most considerable," which might refer to either quality or amount of work. Sentence (4) repeats and emphasizes the exception first stated in the phrase "from the Elizabethan age to the present time." Sentence (5) repeats the topic, and makes the idea of supremacy especially emphatic by giving a list of great poets with whom Wordsworth is to be compared. Sentence (6) is a concession in the interest of fairness. Sentence (7) repeats the main idea again, and by enumerating the particulars "in power, in interest, in the qualities which give enduring freshness," removes any doubt that may remain as to the meaning of "most considerable" in sentence (3). See in this connection the discussion of exposition by repetition, page 201.

(1) "Wordsworth has been in his grave for some thirty years, and certainly his lovers and admirers cannot flatter themselves that this great and steady light of glory as yet shines over him. (2) He is not fully recognized at home; he is not recognized at all abroad. (3) Yet I firmly believe that the poetical performance of Wordsworth is, after that of Shakespeare and Milton, of which all the world now recognizes the worth, undoubtedly the most considerable in our language from the Elizabethan age to the present time. (4) Chaucer is anterior; and on other grounds, too, he cannot well be brought into the comparison. (5) But taking the roll of our chief poetical names, besides Shakespeare and Milton, from the age of Elizabeth downwards, and going through it — Spenser, Dryden, Pope, Gray, Goldsmith, Cowper, Burns, Coleridge, Scott, Campbell, Moore, Byron, Shelley, Keats (I mention those only who are dead), — I think it certain that Wordsworth's name deserves to stand, and will finally stand, above them all. (6) Several of the poets named have gifts and excellences which Wordsworth has not: (7) But taking the performance of each as a whole, I say that Wordsworth seems to me to have left a body of poetical work superior in power, in interest, in the qualities which give enduring freshness, to that which any one of the others has left."

Connection of Ideas.

As has been said before, in order that a paragraph give the impression of unity the connection between ideas must be properly shown. The methods of showing this connection are discussed on page 105.

Suggestions for Exercises. — Name the topic of each paragraph in the selections on pages 212 and 235. See if each of these paragraphs may be summarized into a single phrase or sentence. Analyze twenty selected paragraphs according to the scheme on page 61.

Go over the narratives that you have written and see if the paragraphing can be improved. Plan and write by paragraphs an account of your school life to the date of writing, giving places, teachers, length of time in each grade, etc. Be sure that paragraphs are not too short, and that each paragraph is a unit.

Write a paragraph explaining the meaning of one of the following condensed sayings: Handsome is as handsome does. Honesty is the best policy. Little faults are sometimes more serious than great ones. Time is money.

Write a paragraph explaining and establishing one of the following: The study of mathematics is good discipline. We may make books our friends. The study of Latin may be of practical value. Athletics are of real value.

Write a paragraph either explaining or proving one of the following, and applying it to your own school: It is well for persons connected with any institution to be proud of that institution. Persons who are trusted try to show themselves worthy of the confidence reposed in them. All work and no play makes Jack a dull boy.

Write on —— of the following paragraph subjects, making an outline of the paragraph according to the scheme on page 61, before you begin to write: The advantages of science study. Students should read the daily papers. The advantage of public rhetorical exercises in a high school. The advantages of electric light over gas. The proper way to treat a bully. The most beneficial form of athletics.

3. *Unity of the Composition.* — Almost everything that has been said regarding unity of paragraphs holds true regarding unity of whole compositions. The composition should have one topic; no paragraph should be admitted that does not bear directly on

this topic; paragraphs should be so arranged and so connected as to show the relation of each part to the central idea; and the proper proportion of ideas should be maintained.

In order to secure unity a writer should always, as the first step in composition, make out a careful plan of his work. In this plan he should set down the topic of each paragraph in the composition, and he should have in mind, even if he does not put on paper, just how each topic should be treated —that is, Is it to be stated, explained, established, applied? Except by mere chance, no good literary work is ever done unless the writer, before he begins the work of composition, has such a plan either on paper or in mind. It is best for a beginner to write out, not only the plan by paragraphs, but the outline of each paragraph. After a little practice the analysis of the paragraph may be made mentally, and in time the entire plan for a short essay may perhaps be intrusted to the memory.

Need of a Plan.

The plan of the selection from Sidney, page 207, is as follows. It should be remembered that this is an extract from a longer composition.

Composition Topic — Definition and kinds of poetry.

Paragraph I. — Poetry defined.

Paragraphs II.–V. — Kinds of poetry.

II. First kind — Sacred poetry.

III. Second kind — Philosophical poetry.

IV. Third kind — True (creative) poetry.

V. Subdivision of these divisions.

Suggestions for Exercises.— Make out an analysis, by paragraphs, of the selection from Huxley, page 212; of that from Macaulay, page 235.

Always plan your exercises by paragraphs before you begin to write them. Hand the outline to your teacher with the exercise.

II.

In this section each specific rule and caution for the use of language is placed under the principle on which it chiefly depends. Some usages are, however, desirable for several reasons. In every case try to see how many reasons you can find for following each rule or caution.

Language that is capable of two meanings confuses the reader's mind. — This principle should be remembered both in choosing and in arranging words. Disregard of it sacrifices both clearness and force — especially the former.

Use Words of but One Meaning.

When there is a choice between a word with but one meaning and a word with two or more, the former should be chosen. "Recipe" is preferable to "receipt" in speaking of a formula or prescription, because the latter term also means an acknowledgment of money paid. "Pupil" is better than "scholar" to designate a student in school, though the latter word is entirely correct in this sense. Even when the writer can see no possible chance for ambiguity, the safest plan is to follow this rule, because what seems perfectly clear to the writer, who understands his subject, may be doubtful to the reader, whose

knowledge is all derived from the language itself. Often the worst ambiguities are not seen by the writer until they are pointed out to him.

Make Constructions Plain.

Always make sure that all grammatical constructions are perfectly plain. If this is done, there can be few ambiguities except such as arise from the meanings of words. The faults caused by the careless use of pronouns have already been considered under the head of Mistakes of Reference, page 24. Another error that is likely to pass unobserved by the writer is the use of a "squinting construction." This consists in placing a modifier between two expressions, to either of which it might belong, so that it can "look both ways at once." In the sentence, "The Democrats at least hope for success," "at least" may belong either to "Democrats" or to "hope"; and the sense may be, "The Democrats hope, though the members of other parties may not," or "The Democrats hope, though they may do nothing more."

Put Related Elements together.

In English, grammatical relations are shown, not, as in Latin, by endings and inflections, but by position. It is unsafe, therefore, to put a sentence element far from the other elements with which it belongs, unless great care is taken to see that there is no ambiguity. Modifiers should be kept close to the words that they modify, dependent clauses and phrases close to the words on which they depend.

It has been seen (page 24) that a relative clause should follow closely the antecedent of the relative.

Other dependent clauses should be placed, whenever possible, just before or just after the elements on which they depend. "He said that he would go when the train arrived" and "He said when the train arrived that he would go" carry very different meanings.

Position of Clauses.

A participial phrase is naturally placed immediately after the word modified by the participle. When, for suspense, such a phrase is put at the first of a sentence, the participle should modify the first important substantive that follows, usually the subject of the next clause. Such a sentence as "Coming up the street, I met an old man" is smooth and clear; but it is awkward, if not ambiguous, to say: "Riding at anchor in the harbor, the soldiers observed the ships." Here "riding" seems grammatically to refer to "soldiers," but must really refer to "ships." The participial phrase can hardly be placed first in this sentence unless "ships" is made the subject of an active verb: as, "Riding at anchor in the harbor, the ships attracted the attention of the soldiers"; and even this is awkward.

Position of Participial Phrases.

The word "of" expresses so close a relation that a phrase introduced by this preposition should rarely be separated from the noun. Do not write, "The pains, in the meantime, of hunger had driven him to desperation," but "In the meantime, the pains of hunger," etc., or "The pains of hunger, in the meantime," etc. The fact that prepositional phrases are used both adjectively and adverbially,

Position of Prepositional Phrases.

and so may modify almost any element in the sentence, makes the danger of misplacing them very great. Ludicrous examples of such misplacement are often quoted; for example, the verdict, "The deceased came to his death by excessive drinking, producing apoplexy in the minds of the jury." Here the trouble all comes from the position of the last clause.

Position of "Only."

The word "only" is especially liable to be misplaced. The strict rule is, that it should come immediately before the word that it modifies. Abbott says[1]: "The best rule is to avoid placing 'only' between two emphatic words, and to avoid using 'only' where 'alone' can be used instead.

In strictness, perhaps, the three following sentences:

(1) He *only* beat three,

(2) He beat *only* three,

(3) He beat three *only*,

ought to be explained, severally thus:

(1) He did no more than beat, did not kill, three,

(2) He beat no more than three,

(3) He beat three, and that was all he did. (Here *only* modifies the whole of the sentence and depreciates the action.) But the best authors sometimes transpose the word."

Correlative Expressions.

Correlative expressions, such as "not only . . . but also," should be followed by similar elements of the sentence: as, "John not only went, but also remained," not "John not only went, but also James"; "You will find the books either in

[1] "How to Write Clearly," page 25.

the desk or on the table," not "You will either find the books in the desk or on the table."

When several infinitives are used in the same sentence care should be taken to show on what each depends. The following sentence[1] may have three meanings: "He said that he wished to take his friend with him to visit the capital and to study medicine." (Change the sentence so as to make plain, in turn, each of the meanings.)

Ambiguous Infinitives.

Suggestions for Exercises. — Improve the following, giving reasons.

1. Because of the clear atmosphere from the absence of smoke that envelops —— we may conclude that the city has few factories.

2. In my senior year I only had to come to classes because there was not room in the school building for all the scholars.

3. When I saw the buildings situated systematically on the hill for the first time I was delighted with the view.

4. At the head of the street we beheld the university buildings for the first time reflecting from their tall pillars the dim light of the moon, in which we were to spend four pleasant years of our lives.

5. We had a rifle with us with which we were to kill a few frogs and fry their legs for dinner.

6. They purchased a good hunting dog of the farmer and some potatoes.

7. They had to buy water to drink and to wash the gold which they unearthed.

8. When the miner prepared to return home he found all the gold he had collected gone, and also a supposed friend and partner.

9. Towards the close of the Civil War, Lee was victoriously marching forward with a superior force to that under the command of the Union leaders.

10. Among their provisions for the trip were four horses.

[1] Quoted from Abbott.

Find in your reading for the next —— days examples of the use of the word "only," and of correlative expressions. Are the rules given above followed?

Continue the study of the subject of narration as far as page 137. Write some of the anecdotes called for on page 132.

A reader can grasp the specific and the familiar more readily than the general and the unfamiliar. — For example, the words "dwelling house," "trolley car" present their ideas to the mind more quickly and more definitely than do the words "tabernacle," "palanquin," and more vividly, if not more quickly, than the words "structure," "conveyance."

When there is a choice between two terms for an idea, one specific and the other general, it is better to choose the specific, if it will be understood. Say, "He gave me a rose," rather than "He gave me a flower." Terms that are so specific as not to be readily understood — technical terms, for example — cannot be used without sacrificing clearness. "*Rosa blanda*, Ait." is more specific than "rose" and might well be used in speaking to a botanist, but to the average person it would mean nothing. General terms are of course preferable to specific for expressing general ideas. It is better to say, "A bouquet of flowers" than to give a list of all the flowers in the bouquet; and a person would be obliged to say, "He gave me a flower" if he did not know the name of the variety.

In the same way that specific terms are better than general, familiar are better than unfamiliar. An odd word may sometimes seem to give force by attracting

attention, but it really attracts attention to itself, not to the idea for which it stands, and though it may be more readily remembered, it will be less readily understood. Children are often found repeating striking expressions when they cannot tell what they mean, and older persons are sometimes attracted by novelty in a similar way. The terms that are learned in early life, and so have become most familiar, are usually the clearest and the most forcible.

A great deal has been written on the choice between words derived from Anglo-Saxon and those derived from the classical languages. As a matter of fact, the origin of a word makes little or no difference as to its value. The majority of our short, everyday words, such as prepositions, conjunctions, names of common things, and verbs that denote familiar actions, come from the Anglo-Saxon. Because these terms are simple and familiar — and not at all on account of their derivation — they are to be preferred to the corresponding classical terms. "Begin" is usually learned earlier in life than "commence"; it becomes more familiar, and as it is also a little shorter, it is to be preferred for many uses. When a word of classical origin is the more common it is preferable. "Pork" is better than "swine's flesh," "preface" (of a book) than "forewords." Generally, when both classical and Saxon words for an idea have been preserved, one or the other has undergone a change in meaning, so that the terms are no longer perfect synonyms. When this is the case the choice will be determined by the exact shade of

Saxon vs. Classical Words.

meaning that the writer wishes to convey. Thus, "turgid" and "swollen," though once almost exact equivalents, are now best applied to different things.

The use of long and high-sounding terms to express simple ideas is called "fine writing." The objections to this are two: first, that the less familiar words do not carry their idea to the reader so quickly as would simpler terms; second, that the association of commonplace ideas with words usually met with only in poetry and impassioned prose attracts attention from the thought, and may even seem ludicrous. A mild form of fine writing is the use of "bookish" words, that is, words that the average person never uses in conversation and thinks of only in connection with formal compositions; for example, "ascend" for "climb"; "peruse" for "read." When the offense is more serious, it consists in the use of poetic circumlocutions (see page 86), and words evidently chosen for the sound and not for the sense. For example, "in the gentle springtime" for "in spring"; "a great concourse of people witnessed the obsequies," for "a great crowd (or, many persons) attended the funeral"; "the pale moonbeams shed their chaste light over the scene," for "it was moonlight."

Fine Writing.

The use of fine writing may be traced to different causes. Persons who write so little that they do not feel quite comfortable in the use of the pen are likely to think that the diction of written English should differ from that of spoken English, and to choose their terms accordingly. Other writers sometimes attempt to dig-

nify trivial ideas by the use of impressive words; and still others have not the taste necessary to perceive the difference between the beautiful and the tawdry in literature. At one time the newspapers furnished many examples of the fault; now it is oftenest seen in the cheap novels. Its use, under any circumstances, shows either inexperience or entire lack of taste.

Two figures of speech owe their force to the superiority of the specific over the general.[1] One is synecdoche, which consists in the use of an example of a class in place of the class, or of a part of an object for the whole. Synecdoche is very common: as, "hands" for "workmen," "sails" for "ships," "flowing with milk and honey" for "abounding in food of all kinds." In synecdoche, that part of the object should be mentioned that, under the circumstances, is most noticeable or important. Thus, men are called "hands" when they are employed at manual labor, "foot" when they are marching as infantry; and in solving a puzzle we often say, "Two heads are better than one." **Synecdoche.**

The other figure of speech in which the specific is used for the general is metonymy. This is the representing of an object, not by one of its parts, but by one of its attributes, or more commonly, by something related to it. Examples of an attribute for an object are "the breezy blue" for "the sky," "the deep"

[1] Other figures, such as simile, metaphor, personification, etc., often derive some force from the same fact, though they depend chiefly on another principle. See page 96.

for "the sea." In "a good table" for "good edibles," "the bench" for "the judges," "the cup that cheers" for "the tea in the cup," "the pen" for "writings," something connected with an object is put for the object. Metonymy in which an object is expressed by one of its attributes is usually stronger than that in which one object is put for another, but is not so well adapted for use in ordinary prose.

Metonymy.

Synecdoche and metonymy are used mostly for force, though they may indirectly give clearness.

Suggestions for Exercises. — Improve the following, giving reasons:

1. We wended our way up the hill.
2. The football team has won many honors on the field of battle.
3. On entering college one is at first bewildered by the enormity of the institution, and is hardly able to do good intellectual work for several weeks.
4. The room presents a spacious area of 50 by 75 feet.
5. Shakespeare could not attend school very long, because he had to stay at home and attend to his father's occupation, that of a butcher.
6. A large bronze statue was inaugurated with imposing ceremonies.
7. Thus ended one of the most enjoyable days the people had ever participated in.
8. By far the most costly and conspicuous improvement in the building line made in —— in recent years is the beautiful Smith block.
9. These studies taught me to express my sentiments in the best order.

Copy the first two or three paragraphs of the selection on page

150, substituting, as far as possible, general for specific terms: as, "weapons" for "guns." Compare the new paragraph with the original as regards (*a*) clearness, (*b*) force.

Find examples of synecdoche and metonymy in the selections on pages 142–160, 177–191. What is gained by each?

Estimate, by taking sentences here and there and counting, the proportion of Saxon and of classical words in the selection on page 261; in that on page 235. Why is it greater in one than the other?

Write an anecdote (with plot) telling of some occurrence that you have seen. Watch especially the use of specific words.

Go over some of the exercises you have written, and look for "bookish" words. If you find any replace them by better terms.

A reader can grasp ideas more readily if they are arranged in accordance with the laws of association. — Ideas do not come into the mind by chance. Every thought is suggested, either by something just perceived by the senses, or by the thought that has immediately preceded it — either by something seen, heard, felt, smelt, or tasted the instant before or, as in a "train of thought," by the idea that previously held possession of the mind. When one idea thus leads to another it does so through one of four laws of association.

1. *The Law of Continuity.* — Ideas are associated by continuity when they are related in time. The thought of an event is likely to call to mind any other event that happened at the same time, and especially the events that immediately preceded it or followed it. We are likely to think of our classes in school in the order in which they come on the daily program; we name the days of the week most readily in the order

in which they follow one another; and in telling a story or recalling the events of a day it is natural to speak of occurrences one after another as they happened. Sometimes the fact that two ideas were learned at the same time is enough to connect them in the mind.

2. *The Law of Contiguity.*—The word "contiguity" means "touching together." Ideas are associated by contiguity when they are, or have been, in some way related in place. We naturally recall the houses on a street in the order in which they stand, or the members of a class as they sit in the class room. New York, Pittsburg, Chicago, Denver, and San Francisco are most naturally named in the order given, or in just the reverse order. Occurrences that happened in the same place, or even that were learned of in the same place, are often thought of together.

3. *The Law of Likeness and Contrast.* — An idea is likely to call to mind other ideas that resemble it or that are contrasted with it. One of the most natural impulses is to compare any important object with something else of the same class. If we go on a pleasure trip we compare our experiences with those we have had on some other pleasure trip. A very cold day in winter suggests other cold days; and very likely, by contrast, hot days of the preceding summer. When, according to the law of likeness and contrast, we associate ideas that are essentially different we express ourselves in figures of speech, for a discussion of which see page 96.

4. *The Law of Cause and Effect.* — An effect almost

always suggests its cause, and *vice versa*. When we hear of a sudden death we almost always ask the cause. If we learn that a friend has met with an accident we at once wish to know the result. We rarely think of the War of the Revolution without remembering the taxation of the colonies by the British; or of the Civil War without recalling that the existence of slavery was a chief cause, and the abolition of slavery a result.

A writer should remember that a reader can grasp ideas most readily when they are presented in the way they would naturally come to the mind — that is, when they follow one another according to one or more of these laws. In narration ideas should usually be arranged according to continuity; in description according to contiguity. Many ideas in exposition are held together by the relation of likeness or contrast; many arguments by the relation of cause and effect. No law of association is, however, confined to any one form of composition. Indeed, in all paragraphs but the simplest may be found parts of sentences, if not whole sentences, that illustrate each of the four laws. It should be remembered that an idea may be associated with the preceding in more than one way.

Use of Laws of Association.

The following, from J. R. Green, is part of a narrative, and almost every idea is connected with the next by the relation of continuity; but other relations make the association more definite. The words in brackets indicate the relation in thought between what immediately precedes and what immediately follows.

"After a few years of wise and able rule [continuity] the triumph of Protestantism under the Earl of Murray had been interrupted [cause] by his assassination, by the revival of the Queen's faction, and by the renewal of civil war. [Continuity.] The next regent, the child-king's grandfather, was slain in a fray; [contrast] but under the strong hand of Morton, the land won a short breathing-space. Edinburgh, the last fortress held in Mary's name, surrendered to an English force sent by Elizabeth; [contiguity, continuity] and its captain, Kirkcaldy of Grange, was hanged for treason in the market-place; [continuity] while the stern justice of Morton forced peace upon the warring lords [continuity]. The people of the Lowlands, indeed, were now stanch for the new faith; [continuity, similarity] and the Protestant Church rose rapidly after the death of Knox into a power which appealed at every critical juncture to the deeper feelings of the nation at large [contiguity]. In the battle with Catholicism the bishops had clung to the old religion; [contrast] and the new faith, [cause] left without episcopal interference, and influenced by the Genevan training of Knox, borrowed from Calvin its method of Church government, [similarity] as it borrowed its theology."

The fact that in English we depend on order of words, phrases, and clauses to show grammatical construction sometimes makes it hard to follow strictly the laws of association within the sentence; we cannot always put together the words that should be associated. But in arranging sentences in paragraphs, and paragraphs in compositions these laws should always be observed.

Suggestions for Exercises. — Study your own processes of thought. When you find any peculiar idea in mind try to decide what suggested it.

Observe people talking together and notice according to what law of association each change in the topic of conversation is made.

In the selection on page 235 find five examples of association of ideas according to each law.

In the selection on page 254 indicate the relation of thought between each sentence and the sentence preceding.

In the narratives that you have already written, did you follow any other law than that of continuity? If so, why?

Study carefully the last part of the chapter on narration, pages 137–141.

Write one or more short stories, as directed by your teacher, following the suggestions on pages 132–134. What laws of association do you follow? Why?

Since words are used to convey thought from writer to reader, and not for their own sake, there should be neither more nor fewer than are necessary. — As has already been said, language may be compared to an instrument or machine, the object of which is to convey thought from the writer to the reader. If the machine lacks any essential part it does its work poorly or not at all; on the other hand, unnecessary parts are worse than useless, because they increase the friction.

It is hard to say whether the more serious fault is the use of too many words or of too few, but the use of too many is the more common. If a sentence does not seem clear a careless or slovenly writer adds words to it instead of giving it a thorough revision. It is an excellent plan always to think out the briefest possible way of putting an idea, even if circumstances make it desirable to use a longer expression.

Too Many Words.

Errors in the use of too many words are of four principal kinds.

1. *Redundancy.* — A word is redundant when it serves no grammatical or rhetorical purpose in the sentence: as, "The rain, *it* poured"; "A book lying on the table *and* which belongs to me"; "I have *got* a dollar in my pocket." Redundancy, as here defined,[1] is never justifiable.

2. *Tautology.* — This fault consists in the needless repetition of an idea. For example, "He walked *sorrowfully* and *sadly* away"; "The balloon *ascended upward into the sky.*" Repetition is of course not always a fault. An idea may be repeated in the same words for force: as in, "*Holy, holy, holy* is the Lord"; or in different words for clearness: as in, "For as I take it, *universal history, the history of what man has accomplished in the world,* is at bottom the history of the great men who have worked here." The word tautology is usually applied only to repetition that serves no purpose.

3. *Verbosity.* — This fault differs from tautology in so pervading the whole sentence that it cannot be removed by striking out words. The only way to cure a verbose sentence is to rewrite it. The most common form of verbosity is circumlocution, or talking around a subject. This consists in using a long expression in place of a shorter one. For example, "The cups that cheer but not inebriate" for

Circumlocution.

[1] The word "redundancy" is sometimes used as a generic term to include tautology, repetition for emphasis, and the use of any words not necessary to the grammatical construction. If this sense of the word is taken, there are of course cases of justifiable redundancy.

"tea," "under the influence of liquor" for "drunk," "passed away" for "died," "The natal day of freedom" for "July 4."

Circumlocutions sometimes suggest so much more than a simple term that their use is justifiable; and they are sometimes allowable for the purpose of softening down a disagreeable truth when the writer wishes to spare the reader's feelings; but in most cases it is best to call things by their plain names.

Many phrases and quotations that were once allowable circumlocutions are now so thoroughly worn out that their use is unjustifiable. When Milton wrote,

> "Trip it as you go,
> On the light fantastic toe,"

the beauty and the suggestiveness of the expression more than made up for its length; but good taste and good sense both forbid us to use it now as an equivalent for "dance." "The fair sex" for "women," "the devouring element" for "fire," and many other phrases fall under the same condemnation.[1]

4. *Prolixity.*—This is a fault in the use of ideas, as well as of words. It consists in the giving of trivial details, which are unnecessary for clearness, and which detract from force. Prolixity is most likely to be found in narration. As, "The pitcher stepped into his box, picked up the ball, wiped it carefully on his sleeve, grasped it firmly in his right hand, and threw it over the plate. The umpire called, 'One strike!'" The

[1] See page 78.

details in the first sentence are not worth giving. In narrating personal experiences a writer should be especially careful to decide what occurrences deserve mention.

The use of too many words usually causes loss of force; the use of too few causes loss of clearness.

Too Few Words. Faults of this latter kind are not easily classified. The only rule is, Never omit a word that cannot readily be supplied. Only a few of the more common violations of this rule can be mentioned.

The article should be used before each of two nouns that signify different things. "A physician and surgeon" should mean one man who exercises both functions; "a physician and a surgeon" should mean two men. Even where no ambiguity is possible it is best to follow this rule. Write, "a boy and a girl," not "a boy and girl."

Omission of Article.

The verb, or part of the verb, should be omitted only when the exact form that must be supplied has already been used. It is allowable to say, "Frank went last week, and James yesterday," but not "Frank went last week and James will [go] to-morrow," nor, "The boys were in the boat, and their sister [was] on shore." When the difference is one of number, not of tense, as in the last sentence, the fault is much less serious.

Omission of Verb.

Verbs should not be omitted after the conjunctions "than" or "as." "He likes John better than James" may mean "better than he likes James" or "better

than James likes him." "I helped Mary as well as Emma" may mean, "as well as Emma did," or "as well as I helped Emma." Even where the meaning would be clear without the verb it is better to follow this rule.

In long sentences the omission of pronouns, prepositions, or conjunctions often causes ambiguity. No rules can be given that will cover all cases. In general, use these smaller words whenever there is any chance that their omission might cause the reader to misunderstand the sentence. The following examples show some of the constructions that should be guarded against. Study each carefully and see exactly how the ambiguity occurs.

Other Omissions.

"We try to encourage our younger brothers in their school work, and [we] [to] help them in their lessons."

"He forgets the gratitude that he owes to those that helped all his companions and [that helped] [to] John Smith in particular." [1]

"Because he was a good student, [because] he was popular among his fellows, and [because] he had represented the school on similar occasions, every one expected that he would be chosen."

The movement of composition depends mostly on the number of words used, though it is affected somewhat by the choice of general or specific terms. Rapidity of movement is secured by using few modifiers, and by omitting all conjunctions and other particles that can readily be supplied. The greatest

Movement.

[1] Quoted from Abbott.

rapidity is seen in the exclamation, in which everything but the most emphatic word or words is omitted. Slow movement is secured by fulness in detail and in expression. "I saw John and James and Frank and Henry" is unusually slow. "I saw John, James, Frank, Henry" is unusually rapid. The use of one conjunction between "Frank" and "Henry" gives the ordinary rate of movement. A common device for gaining rapidity is the omission of the restrictive relative: as, "This is the man I saw," instead of "This is the man that I saw."

In order to secure both vividness and rapidity specific terms should be chosen. Rapidity without force may be gained by using general terms, which summarize briefly many particulars. For a discussion of movement in narration, see page 138.

Suggestions for Exercises. — Improve the following sentences. If they are ambiguous, change them so as to bring out, in turn, each meaning. Name each case of redundancy, tautology, verbosity, circumlocution, and prolixity.

1. My work in rhetoric has been very limited in extent.

2. In reading the works of the best authors, it gave me a chance to see which author's style was more correct than another.

3. The advantages furnished the students would compare with the best of our Eastern schools.

4. —— is the most beautiful city that I myself have ever visited before.

5. Many such stories are told, but I doubt of their truthfulness.

6. The month passed off without anything out of the usual order of things.

7. The city has a department store and many others.

8. The Indians are tall, with color resembling old copper; their eyes are black, deep set in, high cheek bones, and a prominent nose.

9. Compared with the plants and animals of other countries, Australia is just opposite.

10. Balboa and several other Spaniards, being told by the Mexicans that their gold and precious stones came from the northwest, they determined to investigate.

11. The instrument may be either made with a flat or cylindrical surface.

12. The road is in such a direction that it crosses the railroad track twice and then runs one-half mile back and parallel with the lake.

13. He explained why he did it and the reason.

14. I heard him give a yell as he dived off from the boat.

15. Our cottage is situated among twelve or fourteen others.

16. Everything was all ice.

17. He was of about sixteen years old.

A reader's attention is naturally attracted by anything unusual.

When a series of ideas is presented to a reader's mind, the first and the last make the strongest impression. — These two principles hold, not only in reading, but in all experiences. As we walk along the street we may pass by ordinary things without seeming to see them, but an unusual object, or a familiar object in an unusual place, attracts our notice. We can often recall the students who sit on the front seat, or the houses at the corners of a block, when we cannot remember all the pupils in the school or all the intermediate houses. Professor Wendell has pointed out that familiar quotations from a long work are usually taken from near the beginning or near the end.

By applying one or both of these principles a writer can give emphasis to an idea — that is, can make it attract especial attention. Sometimes this is done by choosing an unusual form of expression, such as the exclamation or the rhetorical question[1]; more commonly by putting the idea out of its natural position in the sentence or paragraph.

Ways of giving Emphasis.

The most emphatic position for the subject of a sentence is at the end, because this is the farthest from its natural position, and because the end of a sentence is always emphatic. For a similar reason the strongest position for the object or the predicate is at the beginning. Complete inversions of a sentence are often found in poetry, but are somewhat rare in prose, partly because the lack of inflections in English makes it hard to change the order and keep the sense clear, partly because the emphasis given by such an inversion is greater than is usually needed.

Emphasis of Subject and Predicate.

> "Burned Marmion's swarthy cheek like fire,
> And shook his very frame for ire,"

is much stronger than "Marmion's swarthy cheek burned and his frame shook" — so much stronger that it would seem out of place in prose. Often the subject may be made emphatic enough by putting it only a little way from its natural position, provided, of course, that the words that come first do not take the chief emphasis to themselves. See how much empha-

[1] See page 101.

sis is gained by saying, "It was John who did this," instead of "John did this."

The natural position of an adjective in English is before its noun. If this order is changed, the adjective is made emphatic. Compare "Death, unlooked for, inexorable," with "Unlooked-for, inexorable death." A predicate adjective is usually strong, both because it comes after the noun and because it is placed at the end of the sentence or clause.

Emphasis of Adjectives.

When an adverb modifies an adjective or another adverb its natural position is before the word it modifies, and often it can be placed nowhere else without making the sentence very awkward; for example, "The statement is wholly false"; "He came very quickly." When the adverb, though grammatically connected with an adjective or adverb, really affects the whole idea of the clause its position may be changed for emphasis: as, "It is surely true," "Surely it is true."

Emphasis of Adverbs.

The natural position of an adverb modifying a verb is before the verb, or between its parts, if the tense is compound; but in short sentences euphony often causes the adverb to follow the verb. "He went quickly" is used in place of "He quickly went" and is so common that it gives no emphasis to the adverb, except that which naturally comes from its position at the end of the sentence. The most emphatic position for an adverb is at the first of its clause: as, "Quickly he went," "Suddenly the vision burst upon our sight."

As considerable liberty is allowed in the placing of an adverb, almost any desired degree of emphasis may be obtained. The sentence last quoted may also be written, "The vision suddenly burst upon our sight," "The vision burst suddenly upon our sight," or "The vision burst upon our sight suddenly." In no two of these arrangements is the force of the adverb exactly the same.

Prepositions at End of Sentence.

The old rule that a sentence should never end with a preposition is based on the theory that a preposition is an unimportant word and should not be placed in an emphatic position. In the more formal kinds of composition this rule may well be followed. In conversation and ordinary writing the idiom of the language places the preposition last. It is rather stilted to say, "To whom are you writing?" "About what are you talking?" instead of "Whom are you writing to?" "What are you talking about?" In such sentences preposition and verb are so closely joined in thought that the whole predicate is made emphatic rather than the preposition alone.

Emphasis of Conditional Clauses.

Conditional clauses usually come before their principals; hence, if they are to be emphatic, they should be placed at the end of the sentence. The condition is stronger in "We shall go, if John come" than in "If John come, we shall go." The longer the sentence, the greater is likely to be the change in emphasis produced by putting a conditional clause last. A short conditional clause should not be placed at the end of a long sentence unless it is impor-

tant enough to sustain the emphasis placed upon it. Avoid a sentence like "The United States will lose its place among the nations of the earth, its progress in science and inventions will cease, its commerce will dwindle away, and it will relapse into barbarism, if it neglect education."

Many specific rules for emphasis might be given, but they can all be summed up in the caution: Put words and phrases that express important ideas in emphatic positions; and keep unimportant words and phrases in unemphatic positions. The most difficult problem is to decide on the proper degree of emphasis; for, as has been seen, it is not often that an idea should be made as emphatic as possible.

Suggestions for Exercises. — Change the following to make emphatic the italicized words. If possible, arrange each sentence in two or more ways, giving different degrees of emphasis.

1. Mr. Tulliver came down stairs *on a clear, frosty, January* day.

2. The *dim and mysterious* twilight was about them.

3. In this instance there were *many* circumstances in the young man's favor.

4. Contrast the sense of taste with that of *smell* as a source of suggestive impressions.

5. He was off *like a flash* down the road.

6. I expect, *when I go home for vacation*, to visit all the old familiar scenes.

7. *I don't doubt* you love the smell of the sweet fern and bayberry leaves.

8. This revolution has been the least violent and the most *beneficent* of all revolutions.

9. We ought to be able to appreciate *now*, if ever, the impor-

tance of the stand against the *House of York*, which was made by our fathers.

Go over some of the exercises that you have already written, and see whether any sentences can be improved by changing the emphasis.

Study carefully the section on description, pages 161–168. Write some of the exercises called for on page 168. Pay especial attention to number of words and to emphasis.

The relations of likeness and contrast appeal to a reader's mind with especial force. — It has been seen (page 82) that an idea is frequently associated with other ideas that resemble it or that are contrasted with it. Whenever a new thought is presented to the mind the first impulse is to compare it with something already known, and to note resemblances and differences. So natural is this that several of the common forms of expressions known as figures of speech are based on similarity or contrast.

One of the simplest ways of describing an unfamiliar object or of expounding an unfamiliar term is by means of comparison. When the things compared are of the same kind, or have much in common, the comparison is a literal statement; when they are unlike, except in the characteristic or quality to be emphasized, the comparison is called a simile. "Parchment is like paper" is a literal statement; "The mind of a child is like a sheet of white paper" is a simile. In the former the objects compared agree in so many particulars that they can be said to be really alike; in the latter the objects agree only in the one point of

Simile.

being capable of receiving impressions, and their unlikeness in all other points directs the mind to the one point of resemblance. A simile is usually, though not always, introduced by "like" or "as"; but by no means are all comparisons so introduced similes. Similes are used both for clearness and for force. Like many other figures of speech they may give ease, but should never be used for this purpose alone.

When a comparison is implied or hinted at instead of being expressed the figure of speech is called a metaphor. The most common form of metaphor is that in which a thing is said to be something which it is not; as when we say of a whimpering schoolmate, "He is a baby," or call Washington "The Father of his Country." Sometimes the comparison is implied only by the use of a verb or an adjective that is naturally associated with another noun. Instead of comparing the enemies of the Lord to wild beasts, or the Spirit of God to water, the psalmist says: "Thine enemies roar in the midst of thy congregation"; "My soul thirsteth for Thee." **Metaphor.**

All metaphors may be changed to similes by expressing the comparison in full. "Their lips were two twin roses on a stalk" means "Their lips were like two twin roses on a stalk"; "The dawn of freedom" means "The time that stands in the same relation to freedom that the dawn does to the day." Similes may be changed to metaphors when the nature of the likeness is such as to make the meaning plain. "He is as stupid as a donkey" can be condensed to "He is a donkey"; but

"He is as strong as a horse" could not be changed to "He is a horse"; the reader would not know whether the resemblance intended were in strength, swiftness, or some other quality. The metaphor sometimes gives clearness, but it is used especially for force. It is more forcible than the corresponding simile, as may be seen by expanding any forcible metaphor into a simile. "My soul thirsteth for Thee" means "I feel the need of Thee as a thirsty man feels the need of water."

All Language once Figurative.

It is difficult to draw the line between metaphor and literal expression, because so much of our language was once metaphorical. Terms applied to abstract or spiritual conceptions are almost all taken from the vocabulary of the physical world and were once metaphorical. In such expressions as "*bitter* cold," "*high* fever," "*strong* passion," "*narrow*-minded," "*warm* affections," the italicized words once belonged purely to material things, but have been so long used in expressions like those given above that they are no longer figures of speech. When we study the other languages from which English is derived we see this metaphorical quality still more clearly. "Anger" comes from the Latin word meaning "to strangle," because of the choking sensation that accompanies the passion when it is strong; "accompany" contains the root of the Latin word for "bread," and "to accompany" a person was once to have bread with him; "lady" is derived from the Anglo-Saxon word meaning "loaf," and originally signified the member of the family who prepared that necessity.

Another figure of speech based on similarity is personification. This consists in speaking of a lower animal or of an inanimate object as if it were a human being; or, in a looser sense, of ascribing to an object any kind of life that it does not possess. For example, "The heavens frowned"; "The angry waves swallowed up their prey." Personification implies a comparison much as a metaphor does. If we say, "The wind sighed and moaned in the forest" we call attention to resemblances between the wind and men. This dignifies the subject and also adds an element of human interest. A weaker form of personification — what might be called grammatical personification — consists simply in using a masculine or a feminine pronoun to refer to an inanimate object: as, "See the moon; her pale beams fall on the earth." Since so few English words are inflected for gender this kind of personification is dangerously easy. A safe general rule is never to personify by the use of a pronoun alone. If the moon is represented as watching the earth, or performing any other action that could be performed only by a living creature, it may well be spoken of as "she"; if not, nothing is gained by the weak personification.

Personification.

Strong personification is often expressed in an apostrophe or supposed address to the object or abstraction personified: as in, "O Liberty, what crimes have been committed in thy name!" "And I have loved thee, Ocean." This strengthens the personification by calling attention to the fact that the object is considered

capable of hearing and understanding, and is also emphatic because it is an unusual form of expression.

Allegory.

Allegories are figures of speech, especially metaphors and personifications, carried out at great length. The best illustration of an allegory in English is the Pilgrim's Progress, in which characters like Obstinate, Pliable, Apollyon, etc., are personifications of abstract ideas. Allegories are seldom written nowadays.

Mixed Metaphors.

Figures of speech that are not consistent in all their parts — that is, figures in which an object is compared to two different things at once — are said to be mixed. For example, "This is the corner stone of the ship of state"; "The loud-mouthed dogs of war which have ploughed great furrows in the field of battle." Owing, no doubt, to the alliteration, the expression "mixed metaphor" is generally applied to any confused figure, whether it be a metaphor, simile, or personification. The most common cause of mixed metaphors is the use of stock expressions — that is, expressions that are heard so commonly that the writer does not stop to think what they mean. The examples quoted above, both of which were taken from student papers, can be explained in this way. The author of the first probably wrote "corner stone" without thinking of a stone at all, and "ship of state" without picturing a vessel to his mind. The second is an attempt to dignify the mention of some historic cannon by the use of phrases borrowed from poetry and other sources.

Similar to the use of mixed metaphors is the fault

of connecting a literal and a figurative expression so closely that the mind does not readily pass from one to the other. For example, "His name was inscribed on the membership roll of the church, and written in the book of eternal life."

The figures that have been mentioned call attention to relations of likeness; antithesis brings out the relation of contrast. In antithesis opposed ideas are set over against each other and thus made more emphatic. The more marked the contrast that is brought out, the stronger the effect. Examples of antithesis are seen in such sentences as "A wise son maketh a glad father, but a foolish son is the heaviness of his mother." Antithesis is often carried to considerable length, as in a chapter of history where a good and a bad character are contrasted.

Antithesis.

Another form of expression that derives its force, partly at least, from contrast is the interrogation, or rhetorical question; for example, "Are we all cowards?" "Is there not something dearer to a man than life?" The hearer is almost always expected to reply "Yes" if the question contains a negative, "No" if it does not. There is thus a contrast between the speaker's words and the answer. The rhetorical question also derives some power from the fact that it is not the usual form of expression. It gives force and is of great value in impressing a reader or hearer with the necessity of admitting a point. A writer who uses it at all is, however, likely to form the

Interrogation.

habit of using it too often. No device for giving force can be most effective if it is used constantly.

Irony consists in saying just the opposite of what is meant. It is most safely used in speaking, where the inflection of the voice can show that the statement is not to be taken literally. In cold print there is no way of showing whether "Brutus is an honorable man" is serious praise or not. When an ironical expression is introduced in a longer passage, the rest of which is to be taken literally, the context will of course show the meaning. When Cassius says of Caesar, "'T is true, this god did shake" the rest of his speech shows that "god" is used ironically. When Thackeray speaks of Becky Sharp as "affectionate" or "timid" the reader who is familiar with that lady's actions cannot misunderstand the sense in which the word is used.

Irony.

Irony may be used in a light and playful way, but it is more often employed in attacks on a person or a custom. Its main use is to give force. Its disadvantages are two: it may be misunderstood; and it is liable to be too strong, and to arouse opposition on the part of the reader.

Hyperbole is an intentional exaggeration for the purpose of emphasis. Its force is mostly derived from the contrast between the statement and the real fact. Hyperbole is sometimes used seriously, as when Macbeth says (employing also the rhetorical question):

Hyperbole.

> "Will all great Neptune's ocean wash this blood
> Clean from my hand?"

More often it is used to give at least a mildly humorous effect, as when De Quincey speaks of a porter "with a back as broad as Salisbury Plain," or frequently in the works of almost any American humorist. In either case it should be used carefully. Any one can exaggerate, but it is not easy to exaggerate skillfully. It is important that in hyperbole the exaggeration be so great that it cannot be mistaken for literal statement. "His screams could be heard for a mile" might perhaps state an actual fact; but "His screams could be heard ten miles" is clearly exaggeration.

Suggestions for Exercises.— Pick out all examples of simile, metaphor, antithesis, personification, interrogation, irony, and hyperbole from the selections on pages 150, 180, 254. What is gained by the use of each? Change the metaphors into similes, and notice the effect. How many of the similes can be changed into metaphors? Note especially the antitheses on a large scale in the selection on page 189.

Go over some of the exercises that you have written and pick out the figures of the kinds mentioned above. Decide whether each was useful. Why?

Improve the following mixed metaphors. In each case decide which is better — a consistent figure or a literal statement of the idea. Name each figure that you use in the improved sentences.

1. As soon as young men take a step into one of the many opening arms of seemingly pleasant vices, their downfall is marked.

2. At night the college stands all forsaken on the hill, but no sooner is it eight o'clock in the morning than all her children rush into the fold to inhale the inspiring air through the medium of learned men.

3. In our school the much-talked-of class spirit seems to be only skin deep between man and man, although it is probably of importance when there are meetings of large numbers of students.

4. Standish would bare his bosom unflinchingly before the steel of a foe, but he would not bare his ear before the "No" of a woman.

5. On entering a new epoch in life one is frequently confronted by so many new impressions that he finds it difficult to classify them or to give them to others in plain black and white.

6. The branches form a canopy through which the sifted sunlight frolics on the pavement to and fro.

7. Washington is the father of his country, but Lincoln is the father of freemen.

8. This country of ours is full of immigrants, but I am sorry to say she would be better off if she did not have such a variety of them.

9. Many of the young men of to-day who have so far found no channel along which to cultivate their energies might find a spur to their ambition in the hard school of warfare.

10. Douglass was a little, active, excitable man, with a mighty passion of eloquence chained within him.

Study the section on description, pages 168–171. Write the exercises called for on pages 170, 171. Watch your use of figures in these descriptions. Be sure not to use any figures without good reason. Distinguish carefully between comparisons that are similes and comparisons that are not.

A reader will grasp ideas more readily if his mind has been prepared for them.—Force may occasionally be gained by presenting an idea in an unexpected way, but clearness is best secured by giving the reader a hint of what is coming, so that he may be prepared to receive it. Even for gaining force the method of surprise is not often the best.

The simplest way of preparing the mind for a thought is by the use of conjunctions and other connectives. These are usually placed near the beginning of a phrase, clause, sentence, or paragraph, and show: (1) that something is to follow; (2) the relation of thought between what follows and what precedes. **Need of Connectives.** "And" or "in addition" shows that the thought is to continue along the same line; "but" or "on the other hand," that it is to change and be contrasted with what has preceded; "therefore" or "on this account," that an effect or a conclusion is to follow a cause or a premise already given. The value of connectives can hardly be overestimated. They tell the reader in advance, not only the nature of the thought, but, as they are subordinating or coördinating, something of its importance. If all connectives between clauses and sentences were omitted, it would be impossible, except in the case of the simplest prose, to get the sense from a passage at one reading. It is an interesting exercise to strike from a paragraph of some good essay all the connectives except those between words, and to note the result.

Conjunctions are the simplest connectives. They are used between parts of a sentence, sometimes between sentences, very rarely between paragraphs. **Conjunctions.** For connecting sentences there are many conjunctional phrases, such as, "Notwithstanding this fact," "to continue," etc. A demonstrative pronoun referring to the general idea of a preceding sentence or clause is also a connective; and so is a repetition of

part of a preceding sentence, either in the same or in different words. Even a pronoun referring to a single word in a sentence that has gone before will, if emphatic, lead the reader to associate the clause in which it occurs with the clause containing its antecedent.

Other Connectives.

In the following paragraph, notice how the italicized expressions connect the sentences in which they are found with those that precede. Observe that few are conjunctions. See how the sentences are planned so that one sentence seems to begin where the last ended. For example, the first sentence is arranged so that "Latin manuscript" comes last; and this makes it easy to connect the next sentence by means of a pronoun. By means of a demonstrative, "this work," and the repetition of "the manuscript" the last two sentences are connected, not with what has immediately preceded, but with the first part of the paragraph.

"Towards the close of the year 1823, Mr. Lemmon, deputy keeper of the state papers, in the course of his researches among the presses of his office, met with a large Latin manuscript. *With it* were found corrected copies of the foreign despatches written by Milton while he filled the office of Secretary, and several papers relating to the Popish trials and the Rye-House plot. *The whole* was wrapped up in an envelope, superscribed 'To Mr. Skinner, Merchant.' On examination, *the large manuscript* proved to be the long lost Essay on the Doctrines of Christianity, which, according to Wood and Toland, Milton finished after the Restoration, and deposited with Cyriac Skinner. *Skinner*, it is well known, held the same political opinions with his illustrious friend. It is *therefore* probable, as Mr. Lemmon conjectures, that he may have fallen under the suspicions of the government during that persecution of the Whigs which followed the dissolution of the Oxford parliament, and that, in consequence of a general seizure of his papers, *this work* may have been brought to

the office in which it has been found. *But* whatever the adventures of *the manuscript* may have been, no doubt can exist that it is a genuine relic of the great poet."

The connection between paragraphs may be shown by means of a phrase such as is used to connect sentences, or by a clause or a whole sentence. If a composition is well planned, any special means of showing the connection between paragraphs is often unnecessary.

In Macaulay's Essay on Milton, from which the selection given above was taken, the following expressions are used to introduce paragraphs.

"From these considerations, we infer," etc.

"To return for a moment to the parallel which we have been attempting to draw between Milton and Dante, we would add," etc.

"Hence it was that, though," etc.

"But this certainly was not the case, nor can," etc.

In this essay, however, as in all good work, no special devices are used to connect the majority of the paragraphs. Each paragraph is so planned that the next seems to grow out of it naturally.

Correlatives.

Correlative conjunctions are especially useful in preparing the mind for an idea, because they show before one element of a sentence is finished that another is to follow. As soon as we find "either" in a clause we expect another clause containing "or." The same is true of correlative phrases like "on the one hand," "on the other hand."

Sentence elements that express similar ideas should, if possible, be in the same grammatical construction. Neglect of this principle is one of the most common

causes of weakness and confusion, in composition. A change in construction leads the reader to expect a change in the nature of thought; if the thought remains the same, he is surprised and perplexed almost as much as he would be if an entirely new subject were introduced without warning. Say, "He proceeded slowly and cautiously," not "He proceeded slowly and with caution"; "He decided that he would leave the store and that he would go to school," or, more smoothly, "He decided to leave the store and to go to school," not "He decided to leave the store and that he would go to school." Sometimes no little ingenuity is required to find a satisfactory form in which each of a series of clauses may be cast, but the added effectiveness of the sentence more than repays the trouble.

Similar Constructions.

A sentence that consists of two or more parts that are constructed on the same plan is said to be balanced. In the sentence "Hear the instruction of thy father, and forsake not the law of thy mother," the two clauses are built on exactly the same plan. In each the order is (1) verb, (2) object, (3) prepositional phrase modifying the object. Sometimes the correspondence of structure is not quite so close, as in the following from Macaulay: "If their steps were not accompanied by a splendid train of menials, legions of ministering angels had charge over them." There must, however, always be so great similarity of form that the reading of the first clause will give a clue to what may be expected in the second.

Balanced Sentence.

The ideas expressed in the two parts of a balanced sentence may be similar or contrasted, more commonly the latter. Indeed it is probably true that two out of every three balanced sentences express antitheses, but there is no necessary connection between balance and antithesis; one is purely a matter of form, the other of idea. For numerous examples of balanced sentence, some of which do and some of which do not express antitheses, see the Psalms.

The advantage of the balanced sentence is that it is easy to understand and easy to remember; the disadvantage is that it is the most artificial of forms, and if used too freely makes the style seem affected.

A sentence that prepares for the main idea by keeping it until the last is called periodic. The test usually given for the periodic sentence is that it cannot be ended at any point before the close and be grammatically complete. A sentence that can be so ended is called loose. "The city of Chicago is situated in the state of Illinois, / on the shores of Lake Michigan, / in the midst of a level country" is loose, because there are two points before the end at which it might have stopped and been grammatically complete; but "In the state of Illinois, on the shores of Lake Michigan, in the midst of a level country is situated the city of Chicago" is periodic.

Periodic Sentence.

A sentence may, however, conform strictly to the test given above and still lack the real periodic effect. This effect is secured when the important idea is delayed until the end and the reader is made to feel that he is

being held in suspense; as in the second form of the sentence quoted in the last paragraph, or in the following: "I have been assured, both by a gentleman who was a lieutenant on board that ship at the time when the heroism of its captain, aided by his characteristic calmness and foresight, greatly influenced the decision of the most glorious battle recorded in the annals of our naval glory; and very recently by a grey-headed sailor, who did not even know my name, or could have suspected that I was previously acquainted with the circumstances — I have been assured, I say, that the success of this plan was such as astonished the oldest officers, and convinced the most incredulous." The effect of these sentences differs materially from that of the following, which, according to the definition, is also periodic: "The study of mathematics both teaches facts which may be of practical value, and disciplines the mind."

The advantage of periodic sentences is that they arouse curiosity, and so hold attention until the end is reached. Their chief disadvantage is that if for any reason they are not followed to the end, the entire meaning is lost. They also have the disadvantage of being somewhat artificial. Periodic sentences of more than two clauses are rarely used in conversation; and even in discourse that has been carefully prepared, a small proportion of them will make a passage sound formal. Usually the best method of treating a long sentence is to make it partly loose and partly periodic. This gives variety,

and avoids both the dragging effect of a long loose sentence and the artificial effect of the periodic construction. The following sentence is periodic to "barbarians," and loose from this point to the end, though the position of the parenthetical expression in the last part gives something of a periodic effect: "The continental kingdoms which had risen on the ruins of the Western Empire kept up some intercourse with those eastern provinces where the ancient civilization, though slowly fading away under the influence of misgovernment, might still astonish and instruct barbarians, / where the court still exhibited the splendour of Diocletian and Constantine, / where the public buildings were still adorned with the sculptures of Polycletus and the paintings of Apelles, / and where laborious pedants, themselves destitute of taste, sense, and spirit, could still read and interpret the masterpieces of Sophocles, / of Demosthenes, / and of Plato." **Mixed Forms.**

The force of climax is due to the fact that it prepares the mind for an idea by leading up to it through successive steps. Climax is the arrangement of a series of ideas in order of importance, the strongest last; for example, "The town, the city, the state, the nation"; "I came, I saw, I conquered." Climax is most easily recognized in the arrangement of simple terms, as in the examples just quoted; but it is equally valuable in the placing of ideas on a larger scale. In telling a story there is an advantage in having the events increase in interest toward the end; in **Climax.**

summing up a debate it is effective to close with the strongest arguments. Sentences in a paragraph, paragraphs in a composition, chapters in a volume, may all be arranged in the order of climax.

Climax consists in placing last the idea that is most important from the writer's point of view, not necessarily the one that is of most intrinsic value. Thus, the words "minutes, hours, days" are arranged according to their own importance; but the sentence "The earnest student never deliberately wastes a day, an hour, even a minute" contains a true climax. The sentence "He is strictly honorable in his business relations, true in his friendships, scholarly in his abilities, and studious in his habits" might be variously arranged according to the purpose for which it was written. The form here given would be proper in a letter of dismissal from one educational institution to another. In a recommendation for a business position the phrase regarding "business relations" might be given the place of honor; if the sentence was intended as a general tribute to a man's worth, the characteristic of being "true in his friendships" might be considered the highest praise. The true order of climax must be determined by the writer's sense of fitness, not by any hard and fast rule.

Anticlimax, the ending of a series with a relatively unimportant idea, is weak and often ludicrous. The unintentional use of anticlimax produces a flat effect known as bathos: as "Intemperance has produced more misery, crime, want, distress, and idleness than all other causes combined." Sometimes anticlimax is used with a sort of implied irony to ridicule an idea. Such a sentence as "He was studious in his habits, scholarly in his tastes, a true friend, and an excellent golf player" might be used as an ironical

Anticlimax.

comment on the importance of golf. Since specific terms are most forcible it is weak to end a series of particulars with a general term. A sentence that closes with "etc." is never impressive.

Suggestions for Exercises. — Copy the selection on page 231, omitting all connectives between sentences and clauses. Read the altered paragraph and notice the difficulty in following the thought.

In the selections on pages 212 and 258 pick out all expressions that aid in connecting sentences. What proportion of these are conjunctions? What does each show regarding the nature of the thought that follows?

In the selection on page 235 pick out all expressions that show the connection between paragraphs.

Make a list of correlative conjunctions; of correlative phrases.

Are the following sentences loose or periodic? Make each wholly loose, wholly periodic, and, if possible, partly loose and partly periodic. Decide which form is best.

1. To us also, through every star, through every blade of grass, is not God made visible, if we will open our minds and our eyes?

2. Mrs. Tulliver, foreseeing nothing but misbehavior while the children remained indoors, took an early opportunity of suggesting that, now they were rested after their walk, they might go and play out of doors.

3. Francis the First had built a castle, and Henry the Fourth had constructed a noble terrace, at St. Germains, on the verge of a forest swarming with beasts of chase, and on the brow of a hill which looks down on the windings of the Seine.

4. I suppose that is the reason why, while expensive sermons and treatises, newly issued, leave all things as they were before, the small old-fashioned book, for which you need pay only six-

pence at a bookstall, works miracles to this day, turning bitter waters into sweetness.

In the selections on pages 142, 258, what proportion of the sentences are wholly loose? wholly periodic? partly loose and partly periodic? Can you see any reason for these different proportions?

Improve the following, giving reasons.

1. They brought to the ship plenty of ammunition and necessary things.

2. The buildings were beautiful, not only externally, but on the interior as well.

3. We learned the elements of language — how to construct sentences, and the different forms of the verb.

4. To gossip is a fault; to libel a crime; to slander a sin.

5. The buildings were very attractive, some of an older style, and some up to all the improvements of our time.

6. I learned the best method of expressing myself clearly, with energy and simplicity.

7. —— is a man who has shown himself to be a danger to our government, and his principles have been denounced by political economists.

8. The graphophone is a very amusing instrument, telling comical stories, laughing in natural tones, and altogether amuses people very much.

9. Another helpful exercise is tennis, a game very popular at the present time, and not being a rough sport it is especially good for girls.

10. As we got near the shore there was a crash.

11. Sometimes the coal in a mine catches fire, and many people get killed while some are saved.

A moderate variety, both in thought and in expression, is pleasing to the reader. — Variety is not necessary for clearness, but it is sometimes essential to force, and always to ease.

Variety in thought is advantageous when it may be secured without sacrificing more necessary qualities. A good novelist or dramatist alternates humor and pathos; a popular lecturer intersperses the more solid parts of his discourse with lighter passages. In treating some subjects, however, it is impossible to secure much variety of thought. Except in the most disconnected discourse — for example, informal essays like Dr. Holmes's Breakfast Table papers — an idea should never be introduced solely for the sake of giving variety.

A pleasing effect may often be secured by a proper alternation of the abstract and the concrete, the general and the particular. Discussions of philosophical questions are almost unreadable if they are not sometimes relieved by specific illustrations or applications to particular cases. The best novelists intersperse their accounts of events with occasional comments and generalizations. There is no form of composition in which this kind of variety is not desirable.

Variety in Words.

Variety in words is also an advantage. A passage in which the words are all long or all short, or all of Latin or of Saxon origin, is very likely to be awkward when pronounced, and may lose effectiveness even when read silently.

Variety in Phrases and Clauses.

Some forms of expression are likely to occur too frequently unless they are guarded against. Among them are prepositional phrases and relative clauses. "Of" is the preposition that is most likely to be repeated: as in, "This speech is an expression of the sentiments of a large number of

the residents of the state of New York." This sentence may be improved, partly by condensing it, partly by changing the construction, so that it will read: "This speech expresses the sentiments of many residents of New York state." A little study will almost always suggest a way of getting rid of such faults.

There are several equivalents for the relative which may be used to avoid an awkward succession of clauses. Among these are: (1) the infinitive, as, "He was the first that came" = "He was the first to come"; (2) the participle, as, "The gentleman who walked with me yesterday" = "The gentleman walking with me yesterday"; (3) a clause with "if," as, "Pupils who have finished their work may go" = "If a pupil has finished his work, he may go"; (4) "and he," "and she," "and it," "and this," etc., substituted for the modifying relative: as, "He did his best, which was all that could be expected" = "He did his best, and this was all that could be expected"; (5) the restrictive relative may often be omitted: as, "the books that you borrowed" = "the books you borrowed." All these equivalents except (5) are a little longer than the relative construction.

Equivalents for Relative.

Sentences should be varied both in length and in structure. There should be no studied alternation of long and short; but sentences of all lengths should be so intermixed that no one kind seems especially to predominate. Since periodic sentences are more artificial than loose, and balanced more artificial than either, care should be

Variety in Sentence Structure.

taken that these forms are not used to excess. A common fault is that of beginning every sentence in a paragraph with the same subject, especially with "he" or "it."

It is usually best not to pay much conscious attention to variety while one is writing. Variety that is striven for is likely to be noticeable. If proper attention is paid to the thought, and an attempt is made to express this accurately, monotony will probably be avoided in all but a few passages. These, of course, should be improved in revision. As the ear often detects lack of variety when the eye does not, composition should always be read aloud when it is revised.

Attention to Variety Unnecessary.

Miscellaneous. — The following cautions are not readily grouped under any of the principles that have been given, but are important.

It is contrary to the best usage to put a modifier between "to" and its infinitive. Write, not "He went to the library to carefully investigate the subject," but "carefully to investigate the subject," "to investigate carefully the subject," or, more smoothly, if the importance of the adverb will allow, "to investigate the subject carefully." Violations of this rule may be found in many of our best authors, and very rarely circumstances seem to justify exceptions; but the rule should be followed except in very unusual cases.

Split Infinitive.

A common colloquialism for which there is no authority is the use of "and" instead of "to" with the

infinitive. Write, "Let us try to find it," not "Let us try and find it." "Come and see me" should imply that the "coming" and the "seeing" were of equal importance; if the invitation means "come for the purpose of seeing" say "Come to see me."

"And" with the Infinitive.

For the sake of ease it is desirable to avoid all harsh and awkward expressions. Under this head come rhymes in prose, combinations of words hard to pronounce, etc. For example, "She is the foolishest, unmusicalest of fowls," "As the sun declines, it shines less brightly."

Harsh Expressions.

Rhythm, or the recurrence of accent at fairly regular intervals, and alliteration, or the recurrence of a sound at the first of a word or of an accented syllable, may add to the beauty of prose if they are not used to excess. They should never be striven for, however, and should not be allowed to such an extent that a person reading for the sense will notice them. The effect is spoiled if it is too obvious. Avoid such sentences as "If he plays baseball, he is bound to become a brilliant batter."

Rhythm and Alliteration.

Distinction should be made between the restrictive and the modifying uses of the relative. A restrictive clause limits or changes the meaning of its antecedent and could not be omitted without destroying or changing the meaning of the whole sentence. A modifying clause gives an additional fact regarding the antecedent and may be treated as a parenthesis. In the sentence "The book that is

Restrictive and Modifying Relative.

on the table is mine," the clause "that is on the table" restricts the word "book" — tells what book is meant. In the sentence "George Washington, who commanded at Valley Forge, was the first president of the United States," the relative clause "who commanded at Valley Forge" does not tell what George Washington is meant, but simply gives an additional fact regarding him. It could be enclosed in a parenthesis or omitted without changing the meaning of the rest of the sentence. A modifying clause should always be set off from the rest of the sentence by commas.

"That" can be used as a relative only in restrictive clauses; "who" and "which" may be either restrictive or modifying; but there is a great advantage in using them only in modifying clauses and in cases where the use of "that" as restrictive would sound harsh. Good writers are by no means uniform in following this rule, and some of them disregard it entirely; but its observance will often prevent ambiguity. "Sophomores that take rhetoric are excused from German" implies that there may be other sophomores who do not take rhetoric; "Sophomores, who take rhetoric, are excused from German" makes two statements about sophomores: (1) a subordinate statement that they take rhetoric; (2) a principal statement that they are excused from German. If "who" were used in the first sentence, the fact that the clause were restrictive could be shown only by the uncertain device of omitting the comma.

When another "that" occurs in the sentence, and in

other cases when the use of "that" sounds harsh to the writer, "who" and "which" should be used.

Suggestions for Exercises. — In the selection on page 261 study the alternation of words as regards length; as regards derivation.

Study the variety in sentence structure in the selections on pages 183, 258. Observe variety in length of sentences; in the position of the emphatic words in succeeding sentences; in the use of clauses and phrases. Compare with what has been said on variety the section on similar constructions, page 108. Do you find any sentences in which variety must be sacrificed to similarity of construction? Note again the proportion of loose, periodic, and balanced sentences that you found on pages 142 and 258.

Go over some of the exercises that you have written and see how your use of "who" and "that" corresponds to the rule given above. Change the sentences that should be changed.

Study carefully on description, pages 171–175. Write descriptions of character, as suggested on page 175.

Improve the following sentences.

1. The sun had fairly made its way above the horizon, and it made a very beautiful scene as it made the tree tops look very red.

2. Character sketches were sometimes required of some of his characters.

3. Evangeline was gentle, innocent, and fair, with brown hair.

4. One day in my early days I had a wonderful adventure.

5. Providence has lavished a wealth of gifts upon this man; he is not like the ordinary man.

6. He commanded the men to man the guns.

PART II. — INVENTION.

CHAPTER I.

NARRATION.

Definition. — Narration may be briefly defined as story-telling. It is the form of composition that recounts a series of events.

It will be seen from this definition that narration includes many compositions with which we are all very familiar: among these are most news articles in the daily papers, such as reports of meetings, accounts of fires, ball games, etc.; novels and other stories, histories, and biographies. The form of composition that most closely resembles narration is description; but the aim of description is not to tell a story, but to paint a picture — that is, to give the reader an idea of some object or thing as it is at one time. One may write a description of a building, or a person, or a landscape; and a narrative of the events of a day at school, of a boat race, or, on a larger scale, of the life of a person or the development of a nation.

Although they differ greatly, narration and description are often intermixed in the same article. A

reporter writing of a football game may begin his account with a description of the field, the crowd, and the players, but what he says of the playing itself will be narration. Any novel or history contains descriptions of persons and places connected with the story.

Kinds of Narration. — There are two principal kinds of narration — narration without plot and narration with plot. The latter is illustrated by most works of fiction. A novel has a plot — that is, the events are told in such a manner that they arouse curiosity as to the way the story will end. Often the most important facts are kept until the last, and everything that goes before prepares the way for them. We read such a story, partly at least, "to see how it will come out." Every one probably knows how disappointing it is to read almost through a novel and then find that the last chapters are wanting. Every one knows, too, that a story is likely to be uninteresting if the reader can guess in advance just what the end will be. This is because the plot is defective.

Narration without plot is illustrated by a report in the news columns of a daily paper. In this the reporter makes no attempt to arouse curiosity by keeping interesting things from the reader until the end. The most important facts are often told in the headlines, sometimes in the first paragraph of the article. What follows is read for the purpose of getting more information. One may read part way through a news article and leave off with no such sense of disap-

pointment as is felt when a story with plot is dropped in the middle.

Histories and biographies may be either narration with plot or narration without plot, according to the way in which they are written. Most, though not all, of the shorter school histories are narration without plot. They simply mention occurrences without trying to show how they worked toward any definite outcome. Histories that are more truly works of literature — Macaulay's for example — have a plot. They make clear how a series of events, extending perhaps over many years, led to a war, or a change of policy, or perhaps to the destruction of a nation. There is a pleasure in reading such histories apart from the gaining of facts.

Narration without plot also makes up a large part of personal letters. These usually tell of interesting occurrences that concern the writer or his friends. The separate events are rarely so arranged as to form a plot.

Suggestions for Exercises. — To fix clearly in mind the distinction between narration and description, find illustrations of both from a newspaper. Pick out descriptive sentences and, if possible, descriptive paragraphs, from your school history. Find the descriptive passages in the story on page 142.

Is the school history that you are studying narration with, or narration without, plot? Classify any other histories that you have read lately. Classify the following: Robinson Crusoe, David Copperfield, Pickwick Papers, De Quincey's Flight of a Tartar Tribe, Midsummer Night's Dream, Legend of Sleepy Hollow. Is there any difference in the strength of the plots of these works?

I.

NARRATION WITHOUT PLOT.

Subjects for Narration without Plot.—As has already been seen, narration without plot is read for the sake of the facts that it gives. One may read a story which tells of persons that he has never known, and indeed that never lived, because he wants to see how the plot ends, but he will not care for a newspaper article unless he is interested in the subject that it treats. Most of the subjects in which readers are interested will be found to come under one of the four following heads:

1. *Things that are Familiar or Near at Hand.*—Nothing attracts our attention more quickly than news regarding persons, places, or things with which we are acquainted. Every one who has been away from home for some time knows how eager he was for news of familiar persons and scenes. Such an item as "Miss Jane Smith has sprained her ankle and cannot attend school for two weeks" has much interest if Miss Smith is an intimate friend or a classmate; but it has less if she is a mere acquaintance in a distant part of the city, and none if the reader never heard of her before. Only a slight familiarity is necessary to give interest. A newspaper reader will pay much more attention to items regarding a noted man if he has met him at a formal reception, or even if he has heard him lecture. Even the mere fact of nearness to an occurrence makes it interesting. A terrible accident in a neighboring

town attracts more attention than one a thousand miles away, even though we know none of the persons concerned.

2. *Things that are related to our Social or our Business Interests.* — Every one is interested in persons or things connected with his own business, or with his favorite sport or line of study. Students are somewhat interested in student life everywhere, and so high school and college papers print news items from similar institutions all over the country. Almost every trade and profession has its journals, which are read, not only to get information that may be turned to practical account, but to gratify curiosity as to what other men in the same line of business are doing. A football enthusiast is interested in the report of a game between elevens not a member of which he has ever seen. The society columns of New York and Chicago papers have many readers in other cities among "society people" who know none of the persons whose names appear.

3. *Things that are Remarkable, Romantic, or Picturesque.* — Almost every one is attracted by things that are out of the ordinary. This is shown by the interest taken in collections of relics, etc. It accounts for the popularity of stories of adventure, and of tales of sea serpents and of other marvels that are often reported in the papers. Much of the interest taken in stories of the gold fields of Alaska is due to this love of the uncommon; so is the popular interest in remarkable discoveries of science, such as the X-rays.

4. *Things connected closely or remotely with Human Life.* — The most important thing of which we know is human life; and every one is interested in events that concern his fellow-men. Murders, fatal accidents, tortures, etc., concern human beings directly, and so attract much attention. Political events are interesting because they are connected with government, and government affects all persons who live under it. We are interested in the accumulation or the destruction of property, because property belongs to some one. In any daily paper the great majority of items concern human life, whether they are interesting for any other reason or not.

Subjects that are familiar, or that are related to one's business or social affairs, can be of interest to only a limited number of readers. Those that are remarkable, or that concern human life, may be of interest to every one.

Suggestions for Exercises. — Take some daily paper and pick out the articles that are of interest to you. Decide why each is interesting. What persons would care for those that do not interest you, and why? Remember that an item may be of interest for two or more reasons: for example, a letter from a friend, telling of his adventures in the gold fields of Alaska, would be interesting, (1) because of your acquaintance with the writer, (2) because the events narrated would be extraordinary, (3) because they would concern human life.

Make a list of important occurrences at your school. Decide how many of them would be of general interest in your town or city. Would any of them be of interest throughout the state?

In considering a subject for a narrative without plot it will be well to ask whether it belongs to one or more of these four classes. If not, the chances are that it will not be interesting. The best plan is always to avoid an uninteresting subject, even for practice exercises. Your friends may enjoy reading anything you write, because they are interested in you; but even they will take greater pleasure in your work if you treat an attractive subject.

It is a mistake to suppose that whatever is of interest to you will be of interest to your readers. Accounts of picnics, wheeling trips, etc., are often written for school compositions. If the events of these expeditions are remarkable, or if those who read or hear the exercises are acquainted with the persons and places concerned, such a narrative may be very interesting. If not, it will seem dull and flat, no matter how attractive the subject may be to the writer.

Number and Choice of Details. — The question "Will this interest the reader?" should be asked, not only in choosing a subject for narration without plot, but also in deciding how many and what details to give in such a composition. One may plod through the dull parts of a novel in order to see how the story comes out, but there is no reason for finishing a news article if it becomes tiresome; and it will be tiresome if it is too long, or if the details are not in themselves interesting. In letter writing the tastes of the reader are generally known, and the writer can determine just how much and what to say about any topic. Composition that is

to be published must be suited to the needs of an imaginary "average reader." It should give the facts that such a person would want to know, and not one more. Too few details are, on the whole, better than too many.

In choosing details, preference should generally be given to the most important. Sometimes, when the writer wishes to stimulate interest, unimportant details may be given if they are striking. For example, histories intended for small children often contain many stories that are more entertaining than important.

Order of Details.—In simple narration without plot events are usually told in the order in which they occur. This is the most natural arrangement, and therefore the one least likely to take the reader's attention from the facts of the story. In telling of a complicated series of events there may be some changes from the order of occurrence, especially to keep causes and effects together; but such a change should be admitted only when the writer can see clearly that it would be better than the natural arrangement.

In newspaper accounts of important occurrences the first paragraph sometimes gives a summary of results — the score of a game, the loss of property in a fire, or of life in a railroad accident. This is only an apparent exception to the rule, as these particulars are repeated in their proper place in the narrative.

Diction. — The style of narration without plot should generally be the plainest and simplest possible. This form of composition is read for the matter, and the

manner should not be such as to attract attention to itself. Some writers, especially some newspaper writers, seem to think that a trivial occurrence can be made important, or at least be made attractive, by the use of high-sounding language. Attempts to dignify a subject in this way are only ridiculous. Big words are sometimes used, also, for the sake of humor; but this is usually a cheap way of being funny, and should be attempted only by those who have an especial aptitude for it. Dickens succeeded very well at this kind of writing, but not every one can do so.

In some forms of narration without plot, such as social letters and newspaper articles, words and expressions not fully established in the language are sometimes permissible. In regard to this, see pages 40–43.

Suggestions for Exercises. — In all exercises in narration without plot, stick closely to facts. An opportunity for the play of the imagination will be found in writing narration with plot.

Write several short news items, from 50 to 150 words each, that would interest your classmates. Decide why each is interesting.

Write an account of some important local occurrence, as if for publication in a paper issued by your school. Write another account of the same occurrence for a newspaper of general circulation, published in your town or city, and, if the importance of the events warrants, another for a Chicago or a New York daily. Pay especial attention to choice and number of details.

II.

NARRATION WITH PLOT.

Definition.—The definition of narration with plot has already been given in discussing narration without plot. It is that form of narration in which everything that is told tends toward an end or culmination of the story—that form which is read, partly at least, to see how the story comes out. It may be helpful to remember that the word "plot" means a knot or tangle. The lives and fortunes of the characters may be compared to threads, which are often twisted into a confused snarl. Generally this is cut or unraveled at the end of the story, so that the threads run smoothly and parallel again. There may be one or more of these threads—the more there are, the more complex the plot.

Interest in Narration with Plot.—When we read a novel we are interested, sometimes chiefly interested, in seeing how the story comes out; but we also feel other kinds of interest that resemble those felt in narration without plot. Among these are interest in the scenes, interest in the characters as types of human nature, and interest in the separate incidents.

1. *Interest in the Scenes.*—The scenes in which the action of a story takes place may be interesting, and so attract us to the story itself. This is true of many historical novels and of stories the plots of which are laid in out-of-the-way places or among peculiar classes of people: for example, Barrie's and Ian MacLaren's

Scotch stories; Kipling's East Indian tales; and, nearer home, Hamlin Garland's stories of Western life; and Thomas Nelson Page's negro sketches.

2. *Interest in the Characters.*—We are generally interested in peculiar or extraordinary persons in real life, and the same is true of well-drawn characters in a history, a novel, or a play. Much of the popularity of Dickens's works is due to the unique characters which he introduces to his readers. Students of Shakespeare discuss Falstaff, Iago, and Hamlet as if they were real men, and care more for them as persons than for their parts in their respective plays.

3. *Interest in the Incidents.*—It might be possible, by skillful arrangement, to make a good story by recounting events that were all very trivial; but this is seldom, if ever, done. Usually the separate incidents have an interest of their own apart from their connection with the plot, and this is sometimes so strong that they may be taken from the context and printed by themselves. The Chariot Race in Ben Hur and the Death of Little Nell from Old Curiosity Shop are often treated in this way. The weaker the plot interest, the greater the necessity of interest in incident; though very interesting incidents are often found in stories with exciting plots. In history, where the plot is usually less strong than in fiction, incidents are especially likely to stand out by themselves. An account given by Macaulay or Carlyle of a battle or an intrigue loses little by being taken out of its context.

Suggestions for Exercises. — Write in your own words several anecdotes or short stories that you have heard told. (Do not choose stories that you have read, or that you have heard told many times.) Are these narration with plot? If so, why? Decide so far as you can what makes each interesting.

In writing anecdotes of this kind mistakes in punctuation are common. Be careful in this respect — especially if you report conversation.

Choice of Subject for Narration with Plot. — Since there are so many ways of arousing interest in narration with plot, we can hardly speak of choosing a subject in the same way that we choose a subject for a narrative without plot. The subject and the method of treatment must be chosen together; we must decide at the outset whether we will rely mainly on plot interest or on interest in scenes, in characters, or in incidents. Most narratives with plot — stories, histories, etc., — are not written for any particular class of readers, but for the whole reading public. Their subjects should therefore be of general interest, and are usually extraordinary, romantic, etc., or else concerned with human life. The subjects of most works of fiction belong to both these classes. A long story in which the idea of the marvelous predominates, is a romance; one in which the idea of human life predominates, is a novel.

A few suggestions may be given regarding stories to be written for practice. These are intended as hints, not as statements of laws that apply in all cases.

If a practice story is written especially for the writer's schoolmates, it may gain in interest if it is

given a local scene and setting — that is, if the plot is laid in some place familiar to all. If this is done, however, the story must be perfectly true to nature and to life, or the readers will notice the defects.

Odd communities, unfamiliar occupations or modes of life, regions of country little known make good backgrounds for stories. They should not be used, however, unless the writer knows them from personal observation or from very thorough study. The writer should also remember that the background does not make the story.

Another kind of stories that may be used for practice are those in which the imagination is allowed to run wild, and the plot is clearly impossible. These are excellent for developing some qualities, but are not so easy to write as they at first appear. It is necessary to make such a story seem plausible — that is, to tell it in such a way that a person will feel no sense of improbability while he is reading it, though he may know all the time that the plot is impossible. If a reader is to get the most enjoyment from the Arabian Nights he must for the moment feel as if all the marvels ascribed to Aladdin's lamp were real.

Such a story may be made to seem more plausible by laying the scene in a remote time or place. The Arabian Nights, which has already been mentioned, tells of events that are supposed to have occurred a long time ago, and in the far East. Jules Verne has laid the scenes of his most marvelous stories in the moon, 20,000 leagues under the sea, and in similar places.

The same effect may also be gained by telling the story with great vividness and minuteness of detail, and by imitating the air of one who is reporting wonderful occurrences that he has actually seen. It is the management of small points, not of large ones, that makes a story seem real. An inconsistency, no matter how slight, destroys the illusion in the reader's mind.

It seems to be necessary that a novel or any long narrative be concerned with human characters, but a shorter story may deal with lower animals or even with inanimate objects personified. "The Autobiography of a Pin," "The Adventures of a Coin," etc., may be written to train the imagination, but can hardly be made as interesting as stories about men and women.

Suggestions for Exercises. — Recall some improbable stories that you have read, and decide in each case how the writer makes the plot seem plausible. Examples may be found in the works of Poe, Hawthorne, Stevenson, Swift, Jules Verne, and others.

Have you read any stories of considerable length that did not deal with human beings? If so, how interesting were they? Try to decide what made each interesting.

Making the Plot. — No definite rules can be laid down for making a plot. The following cautions may be helpful in planning a story, especially a short story.

1. *A Story should not have too Many Characters.* — It takes a little time and thought for a reader to find out who a new character is, and, as it were, to get acquainted with him. It is very annoying to have so many persons introduced in the first part of a story that one cannot recognize them when they are men-

tioned by name. When several characters must be introduced it is best to bring them in one or two at a time.

2. *A Character should not be introduced without Good Reason.* — It is hardly fair to ask a reader to form the acquaintance of a character unless that character is of some importance in the story. Do not bring in a new person to help over a difficulty and then drop him.

3. *A Story should not extend over too Long a Time.* — Occasionally a novel may treat of the events of a life-time, but a short story should cover a much briefer period. One kind of short story that is worthy of especial attention recounts the events of a space of time hardly longer than is needed to read it, but suggests much more. Probably every observant person has noted, perhaps in a railway depot or a street car, a scene or a conversation that made plain, not only the present situation of a group of characters, but much of their past life, and perhaps something of their future. It is a triumph of story-telling so to narrate the events of a few minutes that the reader shall get a knowledge of occurrences that have perhaps extended over years.

4. *A Plot should not be too Complex or Involved.* — It is a common fault of stories of the dime-novel class that the exciting scenes are too numerous and follow one another too closely. No sooner does the hero escape from one set of troubles than he finds himself in another set still more perplexing. A plot should never drag, but it should not be so involved as to be sensational.

5. *The Scene and Setting of each Part of the Story should fit the Action.* — An incident in a story will be much more effective if it harmonizes or contrasts with the circumstances of time and place. In cheap stories and in melodramas on the stage murders are usually assigned to wild and stormy nights, and love scenes to moonlight evenings. This is a crude way of making the scene and setting useful, but even this is sometimes effective. The greatest masters have used weather and similar circumstances to emphasize action.

How to begin. — There are three principal ways of beginning a story, each of which has some advantages and some disadvantages.

1. *With a Description of the Scene and Setting.* — The advantage of this method is that the reader at once learns all the circumstances that he needs to know in order to understand the story, so that when the narrative really begins it may continue without interruption. The disadvantage is that the description is likely to be dry and uninteresting. Readers often say that it is "hard to get started" in a novel that begins in this way, and sometimes, if the introduction is too long, they give up in despair and throw the book aside before they really reach the story. This form of beginning is common in historical novels, because it is necessary that the reader know, at once, something about the time and place of the action. Many of Scott's novels open in this way.

2. *With the Beginning of the Story, that is, with the First of the Action.* — This arouses the reader's

interest and gets him well started at once; but if much must be said later about scene and setting there is danger that the long descriptive passages will break the thread of the story. When only a few descriptive details need be given, and when these can be scattered here and there, this way of beginning is the best.

3. *"In medias res," that is, in the Middle of the Story.*—Sometimes a writer may open his narrative with some very striking event, and afterward explain what has gone before. The advantage of this plan is that the beginning is sure to attract the attention. The disadvantages are: (1) that the change from the true order of time is likely to confuse the reader; and (2) that to begin with the most interesting and follow with less important details has the effect of anticlimax.

Suggestions for Exercises. — Study the effect of the scene and setting in Act I., Scene 1, of Hamlet; in Act I., Scenes 1 and 6, and Act II., Scenes 1 and 2, of Macbeth; in Chapter XVIII. of The House of the Seven Gables.

How does the story on page 142 begin? Can you see why this way of beginning was chosen? What would have been the result of beginning in each of the other two ways? Could the story have been begun *in medias res?* If so, at what point?

Discuss the beginnings of the following novels, or of any others your teacher may select: Ivanhoe, David Copperfield, Adam Bede, John Halifax, The House of the Seven Gables.

Choice of Events. — In narration with plot the incidents should be chosen with reference to two things: (1) their own interest as incidents; (2) their relation to the plot. The stronger the plot interest, the greater

the attention that must be paid to the latter. If the plot of a story is exciting, the reader will be annoyed at finding anything that does not gratify his curiosity regarding the end. If the plot interest is weak, details that are not quite so closely connected with the main thread of the story are allowable, if they are themselves interesting.

Order of Events. — In telling a simple story the natural order in which to recount events is that in which they occur. Any other order is likely to be confusing. It may, however, sometimes be best to put an effect just after its cause, and then to tell what came between. Sometimes it may also be necessary to hold back the knowledge of some occurrence for the sake of the plot. In fact, some plots consist in keeping from the reader a knowledge of occurrences that happened before the story opened. This is illustrated in The Scarlet Letter; it is a favorite device, too, in detective stories.

Movement. — The most important rule regarding movement in narration is that the story should never be allowed to drag. On the other hand, movement should not be so rapid that the plot is hard to follow. Two nearly opposite kinds of passages should move rapidly.

1. *Those which treat of Unimportant Happenings, concerning which Details would be Useless or Uninteresting.* — These are passed over by the use of general summarizing terms. The events of a year, or even of a longer time may be treated in a single sentence.

2. *Those that tell of very Exciting Occurrences.* — In these the movement should be rapid, to correspond with the action. There is danger, too, that if the story drags at such a point the reader will skip to the end "to see how it is coming out." These passages should be made rapid, not like those that are unimportant, but by the use of vivid, specific terms, which suggest more than they tell, and by the use of short sentences.

As a general rule, important parts of the story should move slowly — that is, should be told with much detail, and if necessary with comments and explanations.

Suggestions for Exercises. — In the selections on pages 142, 150 are the incidents chosen mainly for their own interest or for their connection with the plot? Are there any incidents that can be omitted without injuring the plot? For what are the details chosen in Pickwick Papers? in Robinson Crusoe? Why?

In the selections on pages 142, 150 are all the details given in the strict order of time? Give the reasons for any departures from this order.

Find examples of slow movement and of rapid movement in the selections on pages 142, 150. Why is the movement employed in each case?

Write as many short stories as your teacher directs, illustrating the principles that have been given. It will be good practice to write some based on facts that you have known, and some entirely from your imagination.

Complex Narratives. — A complex narrative is one in which the plot is made by the intertwining of two or more lines of events. Any novel or play in which there are two sets of characters, or any history which

tells of two or more kinds of occurrences, will serve as an example. Thus in Julius Caesar there are the two main groups of characters, Caesar and his friends, and the conspirators and their friends, and these may be subdivided, since Antony is not always with Caesar, nor Brutus with Cassius.

In this sort of narration it is impossible to tell of things in just the order in which they happened. One chapter, or other section, of the discourse must tell of one set of characters, another of another set. Thus in Julius Caesar both sets of characters are together in Act I., Scene 2. The next scenes are mostly given up to the conspirators. In Act II., Scene 2, we have Caesar and his friends; in Act III., Scene 1 (the murder scene), both parties are together again. In such narratives the main difficulty is to show the reader the relation in time between events narrated in successive chapters. If two occurrences take place on the same day, one in Chicago, and the other in New York, the writer cannot tell of them together. He must put one before the other in his story, but he must make the reader feel that they happened at the same time. Sometimes this is done by giving dates, but more often by referring from one to the other in such a way as to show the relation between them.

Suggestions for Exercises. — In your school history of the United States, how is it made plain that the cotton gin was invented in Washington's administration? that the first railroad was completed in John Quincy Adams's administration? that Uncle Tom's Cabin was published just before the Civil War?

Perhaps some of these facts are shown by dates, and some in other ways. If so, which are easiest to remember?

Write a story of at least five short chapters, presenting two sets of characters.

Illustrative Selections.

The more important principles of narration should be verified by the study of as many examples as possible. Each member of the class may be assigned some topic, such as "number of characters," or "movement" which he is to illustrate by references to a number of works; or he may be given some novel, biography, or history, from which he is to choose illustrations of all important topics in the chapter. Especial attention should be paid to examples of usage contrary to that which has been recommended. In each case the student should try to find a reason for the exception.

The two selections that follow are printed here in order to give students a convenient text for minute study. The "sample questions" are intended only to give an idea of the many points that may profitably be discussed.

A.

The first selection, entitled Endicott and the Red Cross, is a story by Hawthorne, to be found in Twice Told Tales.

Sample Questions. — Is this simple or complex narration? Which is the strongest — interest in plot, interest in characters, or

interest in scene and setting? Which is next stronger? Could you tell the story so as to make the plot interest relatively stronger? If so, would the story be longer or shorter? What would you omit? Would you add anything? Comment on the length of time covered by the story; on number of characters; on way of beginning. For just what purpose are the details chosen? Is there any departure from the order of time in telling the story? Can you see any place where such a departure might be made? Is the movement of the whole story fast or slow? Are any passages especially slow? especially fast? How does the writer make the movement slow — by description, by comments and interpretations, or by giving many details in the narrative itself? Go through the story and estimate roughly how much of the story is pure description.

What is gained by making us see the surroundings as reflected in Endicott's breastplate? Does Hawthorne use more words than are strictly needed to give the sense? (See lines 22–63.) If so, does he gain anything by their use?

At noon of an autumnal day, more than two centuries ago, the English colors were displayed by the standard-bearer of the Salem trainband, which had mustered for martial exercise under the orders of John Endicott. It was a period when the religious exiles were accustomed often to buckle on their armor, and practise the handling of their weapons of war. Since the first settlement of New England, its prospects had never been so dismal. The dissentions between Charles the First and his subjects were then, and for several years afterwards, confined to the floor of Parliament. The measures of the King and ministry were rendered more tyrannically violent by an opposition, which had not yet acquired sufficient confidence in its own strength to resist royal injustice with the sword. The bigoted and haughty primate, Laud, Archbishop of Canterbury, controlled the religious affairs of the realm, and was consequently invested with powers which might have

wrought the utter ruin of the two Puritan colonies, Plymouth and Massachusetts. There is evidence on record that our forefathers perceived their danger, but were resolved that their infant country should not fall without a struggle, even beneath the giant strength of the King's right arm.

Such was the aspect of the times when the folds of the English banner, with the Red Cross in its field, were flung out over a company of Puritans. Their leader, the famous Endicott, was a man of stern and resolute countenance, the effect of which was heightened by a grizzled beard that swept the upper portion of his breastplate. This piece of armor was so highly polished that the whole surrounding scene had its image in the glittering steel. The central object in the mirrored picture was an edifice of humble architecture with neither steeple nor bell to proclaim it — what nevertheless it was — the house of prayer. A token of the perils of the wilderness was seen in the grim head of a wolf, which had just been slain within the precincts of the town, and according to the regular mode of claiming the bounty, was nailed on the porch of the meeting-house. The blood was still plashing on the doorstep. There happened to be visible, at the same noontide hour, so many other characteristics of the times and manners of the Puritans, that we must endeavor to represent them in a sketch, though far less vividly than they were reflected in the polished breastplate of John Endicott.

In close vicinity to the sacred edifice appeared that important engine of Puritanic authority, the whipping-post — with the soil around it well trodden by the feet of evil doers, who had there been disciplined. At one corner of the meeting-house was the pillory, and at the other the stocks; and, by a singular good fortune for our sketch, the head of an Episcopalian and suspected Catholic was grotesquely encased in the former machine; while a fellow-criminal, who had boisterously quaffed a health to the King, was confined by the legs in the latter. Side by side, on the meeting-house steps, stood a male and a

female figure. The man was a tall, lean, haggard personification of fanaticism, bearing on his breast this label, — A WANTON GOSPELLER, — which betokened that he had dared to give interpretations of holy writ unsanctioned by the infallible judgment of the civil and religious rulers. His aspect showed no lack of zeal to maintain his heterodoxies, even at the stake. The woman wore a cleft stick on her tongue, in appropriate retribution for having wagged that unruly member against the elders of the church; and her countenance and gestures gave much cause to apprehend that, the moment the stick should be removed, a repetition of the offense would demand new ingenuity in chastising it.

The above-mentioned individuals had been sentenced to undergo their various modes of ignominy, for the space of one hour at noonday. But among the crowd were several whose punishment would be life-long: some, whose ears had been cropped, like those of puppy dogs; others, whose cheeks had been branded with the initials of their misdemeanors; one, with his nostrils slit and seared; and another, with a halter about his neck, which he was forbidden ever to take off, or to conceal beneath his garments. . . .

Let not the reader argue, from any of these evidences of iniquity, that the times of the Puritans were more vicious than our own, when, as we pass along the very street of this sketch, we discern no badge of infamy on man or woman. It was the policy of our ancestors to search out even the most secret sins, and expose them to shame, without fear or favor, in the broadest light of the noonday sun. Were such the custom now, perchance we might find materials for a no less piquant sketch than the above.

Except the malefactors whom we have described, and the diseased or infirm persons, the whole male population of the town, between sixteen years and sixty, were seen in the ranks of the trainband. A few stately savages, in all the pomp and dignity of the primeval Indian, stood gazing at the spectacle.

Their flint-headed arrows were but childish weapons compared with the matchlocks of the Puritans, and would have rattled harmlessly against the steel caps and hammered iron breast-plates which inclosed each soldier in an individual fortress. The valiant John Endicott glanced with an eye of pride at his sturdy followers, and prepared to renew the martial toils of the day.

"Come, my stout hearts!" quoth he, drawing his sword. "Let us show these poor heathen that we can handle our weapons like men of might. Well for them, if they put us not to prove it in earnest!"

The iron-breasted company straightened their line, and each man drew the heavy butt of his matchlock close to his left foot, thus awaiting the orders of the captain. But, as Endicott glanced right and left along the front, he discovered a personage at some little distance with whom it behooved him to hold a parley. It was an elderly gentleman, wearing a black cloak and band, and a high-crowned hat, beneath which was a velvet skull-cap, the whole being the garb of a Puritan minister. This reverend person bore a staff which seemed to have been recently cut in the forest, and his shoes were bemired as if he had been travelling on foot through the swamps of the wilderness. His aspect was perfectly that of a pilgrim, heightened also by an apostolic dignity. Just as Endicott perceived him he laid aside his staff, and stooped to drink at a bubbling fountain which gushed into the sunshine about a score of yards from the corner of the meeting-house. But, ere the good man drank, he turned his face heavenward in thankfulness, and then, holding back his gray beard with one hand, he scooped up his simple draught in the hollow of the other.

"What, ho! good Mr. Williams," shouted Endicott. "You are welcome back again to our town of peace. How does our worthy Governor Winthrop? And what news from Boston?"

"The Governor hath his health, worshipful Sir," answered Roger Williams, now resuming his staff, and drawing near.

"And for the news, here is a letter, which, knowing I was to travel hitherward to-day, his Excellency committed to my charge. Belike it contains tidings of much import; for a ship arrived yesterday from England."

Mr. Williams, the minister of Salem and of course known to all the spectators, had now reached the spot where Endicott was standing under the banner of his company, and put the Governor's epistle into his hand. The broad seal was impressed with Winthrop's coat of arms. Endicott hastily unclosed the letter and began to read, while, as his eye passed down the page, a wrathful change came over his manly countenance. The blood glowed through it, till it seemed to be kindling with an internal heat; nor was it unnatural to suppose that his breastplate would likewise become red-hot with the angry fire of the bosom which it covered. Arriving at the conclusion, he shook the letter fiercely in his hand, so that it rustled as loud as the flag above his head.

"Black tidings these, Mr. Williams," said he; "blacker never came to New England. Doubtless you know their purport?"

"Yea, truly," replied Roger Williams; "for the Governor consulted, respecting this matter, with my brethren in the ministry at Boston; and my opinion was likewise asked. And his Excellency entreats you by me, that the news be not suddenly noised abroad, lest the people be stirred up unto some outbreak, and thereby give the King and the Archbishop a handle against us."

"The Governor is a wise man — a wise man and a meek and moderate," said Endicott, setting his teeth grimly. "Nevertheless, I must do according to my own best judgment. There is neither man, woman, nor child in New England, but has a concern as dear as life in these tidings; and if John Endicott's voice be loud enough, man, woman, and child shall hear them. Soldiers, wheel into a hollow square! Ho, good people! Here are news for one and all of you."

The soldiers closed in around their captain; and he and Roger Williams stood together under the banner of the Red Cross; while the women and the aged men pressed forward, and the mothers held up their children to look Endicott in the face. A few taps of the drum gave signal for silence and attention.

"Fellow-soldiers, — fellow-exiles," began Endicott, speaking under strong excitement, yet powerfully restraining it, "wherefore did ye leave your native country? Wherefore, I say, have we left the green and fertile fields, the cottages, or, perchance, the old gray halls, where we were born and bred, the churchyards where our forefathers lie buried? Wherefore have we come hither to set up our own tombstones in a wilderness? A howling wilderness it is! The wolf and the bear meet us within halloo of our dwellings. The savage lieth in wait for us in the dismal shadow of the woods. The stubborn roots of the trees break our ploughshares, when we would till the earth. Our children cry for bread, and we must dig in the sands of the sea-shore to satisfy them. Wherefore, I say again, have we sought this country of a rugged soil and wintry sky? Was it not for the enjoyment of our civil rights? Was it not for liberty to worship God according to our conscience?"

"Call you this liberty of conscience?" interrupted a voice on the steps of the meeting-house.

It was the Wanton Gospeller. A sad and quiet smile flitted across the mild visage of Roger Williams. But Endicott, in the excitement of the moment, shook his sword wrathfully at the culprit — an ominous gesture from a man like him.

"What hast thou to do with conscience, thou knave?" cried he. "I said liberty to worship God, not license to profane and ridicule Him. Break not in upon my speech, or I will lay thee neck and heels till this time to-morrow! Hearken to me, friends, nor heed that accursed rhapsodist. As I was saying, we have sacrificed all things, and have come to a land whereof the old world hath scarcely heard, that we might make a new

world unto ourselves, and painfully seek a path from hence to heaven. But what think ye now? This son of a Scotch tyrant — this grandson of a papistical and adulterous Scotch woman, whose death proved that a golden crown doth not always save an anointed head from the block" —

"Nay, brother, nay," interposed Mr. Williams; "thy words are not meet for a secret chamber, far less for a public street."

"Hold thy peace, Roger Williams!" answered Endicott, imperiously. "My spirit is wiser than thine for the business now in hand. I tell ye, fellow-exiles, that Charles of England, and Laud, our bitterest persecutor, arch-priest of Canterbury, are resolute to pursue us even hither. They are taking counsel, saith this letter, to send over a governor-general, in whose breast shall be deposited all the law and equity of the land. They are minded, also, to establish the idolatrous forms of English Episcopacy; so that, when Laud shall kiss the Pope's toe, as cardinal of Rome, he may deliver New England, bound hand and foot, into the power of his master!"

A deep groan from the auditors, — a sound of wrath, as well as fear and sorrow, — responded to this intelligence.

"Look ye to it, brethren," resumed Endicott, with increasing energy. "If this king and this arch-prelate have their will, we shall briefly behold a cross on the spire of this tabernacle which we have builded, and a high altar within its walls, with wax tapers burning round it at noonday. We shall hear the sacring bell, and the voices of the Romish priests saying the mass. But think ye, Christian men, that these abominations may be suffered without a sword drawn? without a shot fired? without blood spilt, yea, on the very stairs of the pulpit? No, — be ye strong of hand and stout of heart! Here we stand on our own soil, which we have bought with our goods, which we have won with our swords, which we have cleared with our axes, which we have tilled with the sweat of our brows, which we have sanctified with our prayers to the God that brought us hither! Who shall enslave us here? What

have we to do with this mitred prelate, — with this crowned king? What have we to do with England?"

Endicott gazed round at the excited countenances of the people, now full of his own spirit, and then turned suddenly to the standard-bearer, who stood close behind him.

"Officer, lower your banner!" said he.

The officer obeyed; and, brandishing his sword, Endicott thrust it through the cloth, and with his left hand, rent the Red Cross completely out of the banner. He then waved the tattered ensign above his head.

"Sacrilegious wretch!" cried the high-churchman in the pillory, unable longer to restrain himself, "thou hast rejected the symbol of our holy religion!"

"Treason, treason!" roared the royalist in the stocks. "He hath defaced the King's banner!"

"Before God and man, I will avouch the deed," answered Endicott. "Beat a flourish, drummer! — shout, soldiers and people! — in honor of the ensign of New England. Neither Pope nor Tyrant hath part in it now!"

B.

The second selection is from Stevenson's Treasure Island, Chapters XXXI. and XXXII. Allowance must be made for the fact that it is part of a longer story. Only a few facts are necessary, however, to understand most of it. Six pirates are in search of a treasure that has been buried by the noted buccaneer, Captain Flint, with whom they had formerly sailed. The leader, Long John Silver, sometimes referred to as the sea cook, is at a disadvantage in the expedition because he has but one leg, but is represented as a man of prodigious

strength. The story is told by a boy who was held captive by the pirates.

Sample Questions. — Most of the general questions suggested for selection *A* should be asked in connection with this story. What differences in the narratives are accounted for by the fact that in this selection the plot interest is stronger? Are the descriptive passages used for different purposes in the two stories? What is the reason for the description of the country through which they pass, lines 54–65? for the description of the view, lines 150–161? for that of Silver's appearance and manner of action, lines 296–329. This is, on the whole, an improbable plot; how is it made to seem plausible? Find cases in which the scene and setting harmonize with the action of the story; cases in which they contrast with it. How does the story begin? Can you suggest any other way in which it might have begun? Study movement carefully. At what point in the story is the movement slowest? at what point is it most rapid? Why? How is it made slow? Note all the ways in which the reader is prepared to learn of (1) the finding of the skeleton, (2) the ghostly voice, (3) the final disappointment.

Why do the sentences average shorter in the passage, lines 323–337 than in that, lines 34–65? Do you notice any difference in the kinds of words used in these two passages? Comment on the use of the word "quite," line 50. Comment on the use of sailors' cant; of other slang and profanity. Stevenson has a tendency to make his paragraphs short. Can you find any case in which two or more might better be combined?

We made a curious figure, had any one been there to see us; all in soiled sailor clothes, and all but me armed to the teeth. Silver had two guns slung about him — one before and one behind — besides the great cutlass at his waist, and a pistol in each pocket of his square-tailed coat. To complete his strange appearance, Captain Flint [a parrot] sat perched upon

his shoulder, and gabbling odds and ends of purposeless sea-talk. I had a line about my waist, and followed obediently after the sea cook, who held the loose end of the rope, now in his free hand, now between his powerful teeth. For all the world, I was led like a dancing bear.

The other men were variously burthened; some carrying picks and shovels — for that had been the very first necessary they brought ashore from the *Hispaniola* — others laden with pork, bread, and brandy for the midday meal. . . .

Well, thus equipped we all set out — even the fellow with the broken head, who should certainly have kept in shadow — and straggled, one after another, to the beach, where the two gigs awaited us. Even these bore traces of the drunken folly of the pirates, one in a broken thwart, and both in their muddied and unbaled condition. Both were to be carried along with us for the sake of safety; and so, with our numbers divided between them, we set forth upon the bosom of the anchorage.

As we pulled over, there was some discussion on the chart. The red cross was, of course, far too large to be a guide; and the terms of the note on the back, as you will hear, admitted of some ambiguity. They ran, the reader may remember, thus: —

"Tall tree, Spy-glass Shoulder, bearing a point to the N. of N. N. E.

"Skeleton Island, E. S. E. and by E.

"Ten feet."

A tall tree was thus the principal mark. Now, right before us, the anchorage was bounded by a plateau from two to three hundred feet high, adjoining on the north the sloping southern shoulder of the Spy-glass, and rising again towards the south into the rough, cliffy eminence called the Mizzen-mast Hill. The top of the plateau was dotted thickly with pine trees of varying height. Every here and there one of a different species rose forty or fifty feet clear above its neighbors, and which

of these was the particular "tall tree" of Captain Flint could only be decided on the spot, and by the readings of the compass.

Yet, although that was the case, every man on board the boats had picked a favorite of his own ere we were half way over, Long John alone shrugging his shoulders and bidding them wait till they were there.

We pulled easily, by Silver's directions, not to weary the hands prematurely; and, after quite a long passage, landed at the mouth of the second river — that which runs down a woody cleft of the Spy-glass. Thence, bending to our left, we began to ascend the slope towards the plateau.

At the first outset, heavy, miry ground and a matted, marish vegetation greatly delayed our progress; but by little and little the hill began to steepen and become stony under foot, and the wood to change its character and to grow in a more open order. It was, indeed, a most pleasant portion of the island that we were now approaching. A heavy-scented broom and many flowering shrubs had almost taken the place of grass. Thickets of green nutmeg trees were dotted here and there with the red columns and the broad shadow of the pines; and the first mingled their spice with the aroma of the others. The air, besides, was fresh and stirring, and this, under the sheer sunbeams, was a wonderful refreshment to our senses.

The party spread itself abroad, in a fan shape, shouting and leaping to and fro. About the center, and a good way behind the rest, Silver and I followed — I tethered by my rope, he ploughing, with deep pants, among the sliding gravel. From time to time, indeed, I had to lend him a hand, or he must have missed his footing and fallen backward down the hill.

We had thus proceeded for about half a mile, and were approaching the brow of the plateau, when the man upon the farthest left began to cry aloud, as if in terror. Shout after shout came from him, and the others began to run in his direction.

"He can't 'a' found the treasure," said Old Morgan, hurrying past us from the right, "for that 's clean a-top."

Indeed, as we found when we also reached the spot, it was something very different. At the foot of a pretty big pine, and involved in a green creeper, which had even partly lifted some of the smaller bones, a human skeleton lay, with a few shreds of clothing, on the ground. I believe a chill struck for a moment to every heart.

"He was a seaman," said George Merry, who, bolder than the rest, had gone up close, and was examining the rags of clothing. "Leastways, this is good sea-cloth."

"Ay, ay," said Silver, "like enough; you would n't look to find a bishop here, I reckon. But what sort of a way is that for bones to lie? 'Taint in natur'."

Indeed, on a second glance, it seemed impossible to fancy that the body was in a natural position. But for some disarray (the work, perhaps, of the birds that had fed upon him, or of the slow-growing creeper that had gradually enveloped his remains) the man lay perfectly straight — his feet pointing in one direction, his hands, raised above his head like a diver's, pointing directly in the opposite.

"I 've taken a notion into my old numskull," observed Silver. "Here 's the compass; there 's the tip-top p'int o' Skeleton Island stickin' out like a tooth. Just take a bearing, will you, along the line of them bones."

It was done. The body pointed straight in the direction of the island, and the compass read duly E. S. E. and by E.

"I thought so," cried the cook; "this here is a p'inter. Right up there is our line for the pole star and the jolly dollars. But, by thunder! if it don't make me cold inside to think of Flint. This is one of *his* jokes, and no mistake. Him and these six was alone here; he killed 'em, every man; and this one he hauled here and laid down by compass, shiver my timbers! They 're long bones, and the hair 's been

yellow. Ay, that would be Allardyce. You mind Allardyce, Tom Morgan?"

"Ay, ay," returned Morgan, "I mind him; he owed me money, he did, and took my knife ashore with him."

"Speaking of knives," said another, "why don't we find his 'n lying round? Flint warn't the man to pick a seaman's pocket; and the birds, I guess, would leave it be."

"By the powers, and that 's true!" cried Silver.

"There ain't a thing left here," said Merry, still feeling round among the bones, "not a copper doit nor a baccy box. It don't look nat'ral to me."

"No, by gum, it don't," agreed Silver; "not nat'ral, nor not nice, says you. Great guns, messmates, but if Flint was living, this would be a hot spot for you and me. Six they were, and six are we; and bones is what they are now."

"I saw him dead with these here deadlights," said Morgan. "Billy took me in. There he laid, with penny pieces on his eyes."

"Dead — ay, sure enough, he 's dead and gone below," said the fellow with the bandage; "but if ever sperrit walked it would be Flint's. Dear heart, but he died bad, did Flint!"

"Ay, that he did," observed another; "now he raged, and now he hollered for the rum, and now he sang. 'Fifteen men' were his only song, mates; and I tell you true, I never rightly liked to hear it since. It was main hot, and the windy was open, and I hear that old song coming out as clear as clear — and the death-haul on the man already."

"Come, come," said Silver, "stow this talk. He 's dead, and he don't walk, that I know; leastways, he won't walk by day, and you may lay to that. Care killed a cat. Fetch ahead for the doubloons." We started, certainly; but in spite of the hot sun and the staring daylight, the pirates no longer ran separate and shouting through the wood, but kept side by side and spoke with bated breath. The terror of the dead buccaneer had fallen on their spirits.

Partly from the damping influence of this alarm, partly to rest Silver and the sick folk, the whole party sat down as soon as they had gained the brow of the ascent.

The plateau being somewhat tilted towards the west, this spot on which we had paused commanded a wide prospect on either hand. Before us, over the tree-tops, we beheld the Cape of the Woods fringed with surf; behind, we not only looked down upon the anchorage and Skeleton Island, but saw — clear across the spit and the eastern lowlands — a great field of open sea upon the east. Sheer above us rose the Spy-glass, here dotted with single pines, there black with precipices. There was no sound but that of the distant breakers, mounting from all round, and the chirp of countless insects in the brush. Not a man, not a sail upon the sea; the very largeness of the view increased the sense of solitude.

Silver, as he sat, took certain bearings with his compass.

"There are three 'tall trees,'" said he, "about in the right line from Skeleton Island. 'Spy-glass Shoulder,' I take it, means that lower p'int there. It 's child's play to find the stuff now. I 've half a mind to dine first."

"I don't feel sharp," growled Morgan. "Thinkin' o' Flint — I think it were — as done me."

"Ah, well, my son, you praise your stars he 's dead," said Silver.

"He were an ugly devil," cried a third pirate with a shudder; "that blue in the face, too!"

"That was how the rum took him," added Merry. "Blue! well, I reckon he was blue. That 's a true word."

Ever since they had found the skeleton and got upon this train of thought, they had spoken lower and lower, and they had almost got to whispering by now, so that the sound of their talk hardly interrupted the silence of the wood. All of a sudden, out of the middle of the trees in front of us, a thin, high, trembling voice struck up the well-known air and words: —

"Fifteen men on the dead man's chest —
Yo-ho-ho, and a bottle of rum!"

I never have seen men more dreadfully affected than the pirates. The colour went from their six faces like enchantment; some leaped to their feet, some clawed hold of others; Morgan grovelled on the ground.

"It 's Flint, by ——!" cried Merry.

The song had stopped as suddenly as it began — broken off, you would have said, in the middle of a note, as though some one had laid his hand upon the singer's mouth. Coming so far through the clear, sunny atmosphere among the green tree-tops, I thought it had sounded airily and sweetly; and the effect on my companions was the stranger.

"Come," said Silver, struggling with his ashen lips to get the word out, "this won't do. Stand by to go about. This is a rum start, and I can't name the voice: but it 's somebody skylarking — some one that 's flesh and blood, and you may lay to that."

His courage had come back as he spoke, and some of the colour to his face along with it. Already the others had begun to lend an ear to this encouragement, and were coming a little to themselves, when the same voice broke out again — not this time singing, but in a faint distant hail, that echoed yet fainter among the clefts of the Spy-glass.

"Darby M'Graw," it wailed — for that is the word that best describes the sound — "Darby M'Graw! Darby M'Graw!" again and again and again; and then rising a little higher, and with an oath that I leave out, "Fetch aft the rum, Darby!"

The buccaneers remained rooted to the ground, their eyes starting from their heads. Long after the voice had died away they still stared in silence, dreadfully, before them.

"That fixes it!" gasped one. Let 's go."

"They was his last words," moaned Morgan, "his last words above board."

Dick had his Bible out, and was praying volubly. He had been well brought up, had Dick, before he came to sea and fell among bad companions.

Still, Silver was unconquered. I could hear his teeth rattle in his head; but he had not yet surrendered.

"Nobody in this here island ever heard of Darby," he muttered; "not one but us that 's here." And then making a great effort, "Shipmates," he cried, "I 'm here to get that stuff, and I 'll not be beat by man nor devil. I never was feared of Flint in his life, and, by the powers, I 'll face him dead. There 's seven hundred thousand pound not a quarter of a mile from here. When did ever a gentleman o' fortune show his stern to that much dollars, for a boosy old seaman with a blue mug — and him dead, too?"

But there was no sign of re-awakening courage in his followers; rather, indeed, of growing terror at the irreverence of his words.

"Belay there, John!" said Merry. "Don't you cross a sperrit."

And the rest were all too terrified to reply. They would have run away severally had they dared; but fear kept them together, and kept them close by John, as if his daring helped them. He, on his part, had pretty well fought his weakness down.

"Sperrit? Well, maybe," he said, "but there 's one thing not clear to me. There was an echo. Now no man ever seen a sperrit with a shadow; well, then what 's he doing with an echo to him, I should like to know? That ain't in natur', surely?"

This argument seemed weak enough to me. But you can never tell what will affect the superstitious, and, to my wonder, George Merry was greatly relieved.

"Well, that 's so," he said. "You 've a head upon your shoulders, John, and no mistake. 'Bout ship, mates! This here crew is on a wrong tack, I do believe. And come to think on it, it was like Flint's voice, I grant you, but not just so clear-away like it, after all. It was liker somebody else's voice, now — it was liker —"

"By the powers, Ben Gunn!" roared Silver.

"Ay, and so it were," cried Morgan, springing on his knees. "Ben Gunn it were!"

"It don't make much odds, do it, now?" asked Dick. "Ben Gunn 's not here in the body, any more 'n Flint."

But the older hands greeted this remark with scorn.

"Why nobody minds Ben Gunn," cried Merry; "dead or alive, nobody minds him."

It was extraordinary how their spirits had returned, and how the natural colour had revived in their faces. Soon they were chatting together, with intervals of listening; and not long after, hearing no further sound, they shouldered the tools and set forth again, Merry walking first with Silver's compass to keep them on the right line with Skeleton Island. He had said the truth; dead or alive, nobody minded Ben Gunn.

Dick alone still held his Bible, and looked around him as he went, with fearful glances; but he found no sympathy, and Silver even joked him on his precautions.

. . . . . .

It was fine open walking here, upon the summit; our way lay a little down-hill, for, as I have said, the plateau tilted towards the west. The pines, great and small, grew wide apart; and even between the clumps of nutmeg and azalea, wide open spaces baked in the hot sunshine. Striking, as we did, pretty near northwest across the island, we drew, on the one hand, ever nearer under the shoulder of the Spy-glass, and on the other, looked ever wider over that western bay where I had once tossed and trembled in the coracle.

The first of the tall trees was reached, and by the bearing proved the wrong one. So with the second. The third rose nearly two hundred feet into the air above a clump of underwood; a giant of a vegetable, with a red column as big as a cottage, and a wide shadow around in which a company could have manœuvred. It was conspicuous far to sea both on the

east and west, and might have been entered as a sailing mark upon the chart.

But it was not its size that now impressed my companions; it was the knowledge that seven hundred thousand pounds in gold lay somewhere buried below its spreading shadow. The thought of the money, as they drew nearer, swallowed up their previous terrors. Their eyes burned in their heads; their feet grew speedier and lighter; their whole soul was bound up in that fortune, that whole lifetime of extravagance and pleasure, that lay waiting there for each of them.

Silver hobbled, grunting, on his crutch; his nostrils stood out and quivered; he cursed like a madman when the flies settled on his hot and shiny countenance; he plucked furiously at the line that held me to him, and, from time to time, turned his eyes upon me with a deadly look. Certainly he took no pains to hide his thoughts; and certainly I read them like print. In the immediate nearness of the gold, all else had been forgotten; his promise and the doctor's warning were both things of the past; and I could not doubt that he hoped to seize upon the treasure, find and board the *Hispaniola* under cover of night, cut every honest throat about that island, and sail away as he had at first intended, laden with crimes and riches.

Shaken as I was with these alarms, it was hard for me to keep up with the rapid pace of the treasure-hunters. Now and again I stumbled; and it was then that Silver plucked so roughly at the rope and launched at me his murderous glances. Dick, who had dropped behind us, and now brought up the rear, was babbling to himself both prayers and curses, as his fever kept rising. This also added to my wretchedness, and, to crown all, I was haunted by the thought of the tragedy that had once been acted on that plateau, when that ungodly buccaneer with the blue face — he who died at Savannah singing and shouting for drink — had there, with his own hand, cut down his six accomplices. This grove, that was now so peace-

ful, must then have rung with cries, I thought; and even with the thought I could believe I heard it ringing still.

We were now at the margin of the thicket.

"Huzza, mates, all together!" shouted Merry; and the foremost broke into a run.

And suddenly, not ten yards further, we beheld them stop. A low cry arose. Silver doubled his pace, digging away with the foot of his crutch, like one possessed; and next moment he and I had come also to a dead halt.

Before us was a great excavation, not very recent, for the sides had fallen in and grass had sprouted on the bottom. In this were the shaft of a pick broken in two and the boards of several packing-cases strewn around. On one of these boards I saw, branded with a hot iron, the name *Walrus* — the name of Flint's ship.

All was clear to probation. The *cache* had been found and rifled: the seven hundred thousand pounds were gone!

CHAPTER II.

DESCRIPTION.

Definition. — Description has already been defined as an attempt to produce a picture in the reader's mind by means of language. It deals with objects, not, like narration, with events.

Difficulties of Description. — Description is harder to write than narration, because it puts words to a use for which they are not well fitted. Narration presents events, which come one after another, in language, the parts of which come one after another. In reporting a ball game, for example, one play may be recounted in one sentence, another in the next sentence, and so on. In description the task is very different. If the composition is to produce in the mind of the reader a picture of any object, say of a building, it must tell all the details in such a way that they will not only be understood, but also remembered until the end. The reader cannot construct a complete picture until he has finished the description, and he cannot construct a picture out of details that he has forgotten. Any part of the description that is not remembered until the end will be not only useless, but worse than useless, since the reader will have expended upon it mental energy that he might have used for something else.

It will thus be seen that language is best adapted for recounting events, and painting and the similar arts for representing objects. It is hard to tell a story by means of pictures. In fact, it is impossible to give more than an outline of a narrative in this way; and the attempt is seldom made outside of the comic papers. On the other hand, it is fully as hard to give an exact picture of an object by means of words. The ideas conveyed by description are necessarily imperfect and incomplete. Even a poor photograph will give a more accurate idea of a building or of a landscape than will the best description that can be written.

This is not the same as saying that the photograph is preferable to the description. The latter may introduce a variety of ideas associated with the object, and start trains of thought that the former would never suggest; but if only accuracy and definiteness regarding material facts are wanted, the photograph is the better.

It is because of the difficulty of conveying exact ideas by means of description that illustrations are used so freely in merchants' catalogues, text-books, works of travel, etc.

When Description is at an Advantage. — Sometimes the vagueness of description puts it at an advantage as compared with painting, photography, and similar arts. Some objects, such, for example, as scenes of torture, are so horrible that a picture of them would be too vivid and would repel the reader; but a description may be made as vague as is desired. So some poetic creations, such as angels and fairies, lose by

being pictured too definitely. Each reader has his own ideas concerning them, and is a little shocked when an artist portrays an entirely different conception. Many persons object to having novels illustrated by pictures of the characters, because they are sure not to agree with the artist's idea. Some one has said that if we had an exact likeness of Helen of Troy we should not think her worth fighting over; but Homer has described her simply as a most beautiful woman, and each reader imagines her beautiful according to his own ideas.

Subjects of Description. — Any particular object may be taken as the subject of a description. By a particular object is meant one or more individuals — not a class. Thus, we may describe any particular dog, telling his size, his color, and any other individual marks. If, however, we write a composition on The Dog, giving characteristics that are common to all dogs, our work is not really description, but exposition.

It is not necessary that the object described really exist — it may be imagined by the writer; but it must be a particular, not a general conception.

The commonest subjects for description are material objects; and the characteristics oftenest described are those that may be seen; but sounds, odors, and flavors may also be presented. Description may also portray a person's character, and his feelings or states of mind.

The Point of View. — In describing material objects close attention should be paid to the point of view. Just as a photograph can show only those details that

were in sight from the point where the camera was placed, so, strictly, a description should be confined to what can be seen from the standpoint that the writer chooses. Details of the rear of a building should not be given together with those of the front. Things that can be seen only on close inspection should not be mentioned if the observer is supposed to be a mile away.

What is often called a description is really a series of distinct descriptions combined in one article, as if several photographs of an object were mounted on the same card. If the subject is a building, there may be views from the front, the rear, and one or both sides; and also views of the interior. All these are necessary to give a complete idea of the object. The caution to be observed is to make plain each change in the point of view. It is not always necessary to say, bluntly, that the standpoint is about to change, but the reader should always know, in some way, when a change takes place. If he does not, he learns only a confused mass of details, which he cannot arrange so as to make a mental picture.

Strictly, then, a description should be from one or more fixed points of view; but in practice it is sometimes found necessary to adopt a point of view that is continually shifting, as when the writer attempts to give an idea of the scenery along a road. Descriptions with a moving point of view can never give clear pictures. The reader cannot tell the relative positions of objects unless he knows all the turns in the way, and

the rate of motion. This device is used only to produce a general impression, such as a traveler often wants to give of the scenery of a country. Description is also used sometimes to picture a moving object, and show how it moves. Such descriptions approach narration.

Suggestions for Exercises. — Pick out the chief descriptive passages in the selection from Stevenson, pages 150–160. How definitely can you tell the point of view in each? Notice how naturally and unobtrusively the point of view is shown. Find a case of a shifting point of view. How does the picture that you get from this description compare for definiteness with that from lines 150–161? Is what is said of the men, lines 183–186, description or narration? In the description in the selection from Hawthorne, lines 22–86, page 143, is the point of view more or less definitely shown than in most of the descriptions in the selection from Stevenson? Can you see a reason for this?

Write, now or when you have read a little farther in this chapter, a description of the exterior of your school building, viewing it from at least two points. Be sure that you make the change of position clear. At the same time try to make an easy transition from one part of the description to another. Do not let the reader feel that the parts are entirely disconnected.

For practice in description with shifting point of view, write on the scenery along some road you have traveled, or along the banks of some river on which you have sailed. Remember that the object of such a description is to give a general impression, and choose details accordingly.

Write a paragraph describing some animal in motion. Be sure to write description, not narration.

Number of Details. — We have already seen that the reader of a description must not only understand each

part as it is presented to him, but must remember it, and at the end combine all the details to make a complete picture. The details should not be many, for if they are the reader will forget some of them, or at least will have such difficulty in remembering them that he cannot put them together and get a clear picture. Descriptions are more often faulty because they have too many details than because they have too few. Indeed, it is impossible for a single long description to be successful. Most long descriptive compositions will, on analysis, be found to be in reality several descriptions, either of related objects or of different views of the same object.

Choice of Details. — The number of details that can be seen in looking at any complex object is very great. Since so few can safely be given in a description, the problem of selection is very important.

As description deals only with individual objects, it is usually unnecessary to give characteristics common to a whole class. In an exposition the reader would be told that a bicycle is a vehicle with two wheels, a frame, cranks, pedals, etc. But it would be absurd for a boy in describing his wheel to say that it had these parts; they are implied in the word bicycle. He should take these essentials for granted, and mention individual marks — such as the color of the enamel, the height of the frame, the style of the handle bars, etc. If, however, the reader is not familiar with the class to which the object described belongs, the writer may give some general characteristics. A description of a

palanquin, if intended for readers in this country, might mention details that are common to all palanquins.

It is seldom that all even of the particular characteristics of an object can be given in a description. The choice among them should be made according to the object of the description, and the readers for whom it is intended. If it is to give a casual observer the means of identifying an object, the most striking or noticeable features should be chosen; for example, the markings of a lost animal, or the color, name plate, and perhaps the style of handle bars of a bicycle. If the object is to give really valuable information, then significant facts should be selected—what a fancier would call the "points" of an animal, or the details of construction of a wheel.

In descriptions of subjects that appeal to the imagination, details should be chosen for suggestiveness rather than for real value. The writer of such a composition wishes, not only to paint a picture of an object, but to arouse in the mind of the reader recollections or emotions that shall cluster around this picture. When the emotions are aroused the imagination works more vigorously, so that a proper choice of suggestive details makes it easier for the reader to get the effect of a description. Partly for this reason most descriptions that take a high rank in literature have a suggestive element.

When the object described is familiar to the readers, one or two features can often be found that will call up a more vivid picture than would pages of detail. There

is something about almost every old schoolhouse that stands out foremost in the minds of former pupils, and that, if it is mentioned, will call to their minds the whole building. If the actual scene that is being described is not familiar to the reader, advantage may be taken of his familiarity with similar scenes. The success of Dickens's pictures of home life, of Christmas festivities, etc., is due largely to the fact that he introduced details so much like those that every one knows from his own experience.

Suggestions for Exercises. — What is the average length of the descriptions in the selection from Stevenson, page 150? How many separate descriptions in the second and third paragraphs of the selection from Hawthorne, lines 22–63, page 143? In each of the descriptions in these two narratives, pages 142, 150, are the details chosen because they are striking, or important, or suggestive? Why, in each case?

Write three short descriptions of a pet dog or other animal — one as if he were lost and you were advertising for him, one as if to give his real value as a specimen of his kind, one such as you would put in a letter to an absent brother or friend who knew the dog and was fond of him.

What characteristic of your schoolhouse would be best to suggest a picture of the building to former students? Write a description intended to do this. Write similar suggestive descriptions of other well-known objects in your neighborhood.

Order of Details. — Care in the arrangement of details may make it much easier for the reader to get a good picture from a description. The general rule is that they should be arranged in the most natural order. Decide what part of the object would first attract

the attention, or, if the details are chosen for importance, on what fact most other details depend. Choose this as a starting point, and let other details follow in the order of their occurrence. If the description is of a building, begin at the basement and proceed story by story to the top, or with one extremity and proceed to the other. If the subject is a landscape, move from foreground to background, or from right to left, or *vice versa.*

Sometimes, in describing a complex object, it is well to give first an outline, as an artist makes a sketch before he finishes any part of the picture. For example, it might be well to tell the height and general style of a building before giving the details of any part, or to tell the general distribution of water, meadow, woodland, etc., before entering upon a full description of a landscape. When the description is short this is unnecessary.

Use of Comparisons in Description.—Brevity is always to be sought for in description, and one way of expressing an idea both clearly and briefly is by the use of an apt comparison. In giving an idea of size or distance it is often clearer to use a comparison than to give dimensions in figures. The cookbook rarely mentions "cubic inches," but it speaks of "a piece of butter as large as a hen's egg" or the "size of a walnut." A similar plan is valuable in describing a distance hard to estimate because it is measured under unfamiliar circumstances; for example, great heights, or distances on the water. It is better to

say that a stream is twice as wide as another well known, or that a tree is as high as some steeple, than to give the dimensions in rods or feet.

It is often difficult to describe the form of irregular surfaces or solids. This is best done by means of comparison, if an apt object for comparison can be found. Indeed, many compound adjectives, such as kite-shaped, cup-shaped, etc., imply a comparison with well-known objects. Comparison may also be used to advantage in describing colors. Women know the names of colors better than men do, because of their habits of dress. In a work intended for readers of both sexes, it is hardly safe to use more than a few names of colors, and these the most common. Find some familiar object nearly the color of that to be described, and make a comparison.

Suggestions for Exercises. — Study the choice of starting point and the arrangement of details in the descriptive passages of the selection from Stevenson, page 150; especially in the passage, lines 147–161. Study also the third paragraph of the story by Hawthorne, lines 42–63, page 143. This illustrates an exception to the rule that details should be given in strictly consecutive order. Why is it best to mention the culprits who are undergoing punishment, in the order chosen by Hawthorne?

Write a description of some favorite landscape, making it as full as you think the average reader could follow. Decide carefully what is the best place to begin, and give your reasons.

Pick out all the examples of comparison in the descriptive passages, pages 180–191. What is gained by the use of each?

Let the teacher draw some irregular figure on the blackboard; describe it, first without, then with, the use of comparison.

Write a paragraph describing the form of some irregular solid — a rough stone or an odd-shaped potato. See if you can use comparison to advantage.

Details gained through Other Senses than Sight. — Our vocabulary is very rich in words for describing sounds. Many of these, such as "bang," "crash," "murmur," "hum," are imitative — that is, the sound of the word suggests its meaning. Words may also be combined to make imitative phrases and phrases that, while not strictly imitative, suggest by the ease or difficulty of pronunciation something of the sound they represent. For example, "the murmuring of innumerable bees," "loud-roaring storms." These phrases are most often found in poetry, but may be used in prose. If the popular vocabulary for describing sounds is not sufficient, it may be supplemented by using some of the more familiar technical terms of music, such as "staccato," etc.

It is rarely necessary to say much with regard to odors and flavors. These are described by means of a few simple adjectives, and by comparison.

Suggestions for Exercises. — Descriptions of sounds are usually short. Find as many as you can outside your text-book, and bring them to class. How many of the words are imitative? Is comparison used? Make a list of all the imitative words that you can think of.

Write a description of the sounds on the playground at recess; of the noise of some factory with which you are familiar.

Descriptions of Characters. — Description may present not only material objects, but also characters.

By character is meant the mental and moral qualities of a person. The physical appearance of a man or a woman may be of great use in revealing character, but it is not itself character.

Character cannot be learned directly by the senses. We do not perceive a man's generosity or his capability for affection as we see his eyes or hear his voice. Through our senses we learn certain signs, and from these we judge what the person really is. Since character must be inferred in this way, there is a chance for great difference of opinion as to what a person's mental and moral characteristics are. The same actions are often interpreted by different persons in different ways. Probably no man's acquaintances, or even his friends, agree exactly as to his character.

It is probably because character is hard to estimate that the adjectives applied to it are so vague and indefinite. When we wish to express our approval of a person we are likely to say that he is "fine," or "nice," or "a good fellow" — expressions that all mean about the same, and none of which means much in particular. Even our more specific words, like "noble," "generous," and the like, convey very different meanings to different persons.

There are two chief ways in which a writer may describe character. One is by using descriptive terms, such as have just been discussed, the other by giving facts from which the reader may judge of the character for himself. The first of these ways, as has been seen, is always somewhat vague and inexact. But it has the

advantage of being brief, and for this reason is often used where exact or delicate portrayal is unnecessary, or where a longer description would break the thread of a narrative. It is also used to introduce a description by the second method.

There are several kinds of facts that may be given as indications from which the reader may judge of character for himself.

1. *Personal Appearance.* — The appearance of a person is often a considerable help in estimating his character. The face usually, though not always, reflects something of the mind within. Details of dress are also valuable. Ruskin once said, "Tell me what you like, and I will tell you what you are," and nowhere does a person show more plainly what he likes than in his dress. When a writer is describing character in this way he should remember that personal appearance is not character, but a means of judging character, and should introduce no detail that is not clearly significant of some mental or moral quality. For instance, in describing dress he should mention those things that indicate the wearer's taste, not those that show whether he is poor or wealthy.

2. *Actions and Words.* — When we meet a person that we have never seen before, our first impressions are usually drawn from his appearance, and these are quickly confirmed or changed as we watch his actions and hear what he says. Both the ideas that a person expresses and the language in which he expresses them are often significant. Of course many actions

and words show little of character; only those should be reported that clearly indicate the qualities which the writer wishes to bring out.

3. *Personal History.* — Sometimes correct inferences cannot be drawn from appearance, actions, or words unless the history of the person described is known to the reader. Profane language from the lips of a man trained amid surroundings of refinement and culture would indicate more serious defects of character than if used by a Western cowboy. If a person avoids all society, we need to know something of his history, in order to say whether this indicates a surly disposition, sensitiveness caused by some great grief, or some other characteristic. Personal history is of little value by itself, but should always be given where it will supplement other methods of description. When it is employed it usually is placed before actions and words, and sometimes before personal appearance.

Suggestions for Exercises. — In the story, page 142, what passages give an idea of the character of Endicott? of Roger Williams? What methods are employed? How definite an idea of the character of each do you get? Write in your own words a description of each character as you conceive it.

The reader of the selection, page 150, is supposed to be already acquainted with all the characters; still, some means of judging them are given. Pick these out and discuss them.

Go through some novel or short story approved by your teacher and mark all the passages that give an idea of the character of the most prominent person.

In choosing a subject for description of character it is well to take a person who has some marked qualities, but who is not so

peculiar that the description will have the effect of a caricature. See how complete and accurate a description of some character you can give by means of descriptive terms; by appearance; by words and actions; by all means combined. Write descriptions of several characters, and decide what methods are best in each case.

Did you describe any characters in your short stories? If so, how? See if you can improve these descriptions now.

Suggestiveness in Description. — The final word on writing description may well be the advice, Be suggestive. Suggestiveness may be gained by choosing details that call to mind much besides themselves, and by using language that conveys much in little space, or that stimulates the imagination. A single well-chosen adjective often makes a whole picture vivid, especially if its effect is not weakened by the proximity of commonplace adjectives.

Suggestions for Study. — Pick out the suggestive details and the suggestive expressions in the descriptive passages, pages 142–146.

Sample Questions. — Page 143, line 23, why "banner" instead of "flag"? Line 33, what is added to the description by the use of the word "grim"? What is the use, in the description, of the sentence "The blood . . . doorstep," line 36? Why are the culprits introduced in the picture in the next paragraph?

Illustrative Selections.

It has been seen that, since there is a limit to the number of details that the reader can combine into a picture, long single descriptions are impossible. The

selections that follow must, therefore, differ from those given to illustrate the chapter on narration, since the best narrative method can be seen only in examples of considerable length. The passages that have been chosen are intended to illustrate the actual use of descriptive writing in literature, where a brief description is introduced in a narrative or other composition, or where several short descriptions are combined to make one long descriptive passage. Of the passages given, only those that deal with characters can be said to be single descriptions. Study of descriptions should not be confined to these selections, but students should themselves find illustrations for each part of the preceding text.

A.

The first selection consists of two passages from Ben Hur, by General Lew Wallace. A noteworthy characteristic of all descriptions by this author is the clearness with which the point of view is shown. Passage I. consists of two views, exterior and interior, of the shelter in which Christ was born. Selection II. portrays an eastern house. Three principal views of this subject are given — one of the exterior, and one of each of the two courts; and a few minor details, such as those of the gate and of the passage, show the relations of the more important parts.

Sample Questions. — In how many of these descriptions is the reader told the point of view? When it is not told, how may he know what it is? Why are only the windows on the west and north sides of the house mentioned, line 13, extract II.?

Pick out the narrative passages in this selection. Do they help the description in any way? How does the choice of details conform to what has been said, page 166? In extract II. are any general characteristics given? If so, why? Comment on the order of details in each description. Does the author follow any other order than that of contiguity? Find illustrations of a general outline, as mentioned on page 169. Comment on the expression "fortelesque," line 11, extract II.; on line 27, same selection. Try to rearrange the details in some of the paragraphs.

I.

The building was low and narrow, projecting but a little from the rock to which it was joined at the rear, and wholly without a window. In its blank front there was a door, swung on enormous hinges, and thickly daubed with ochreous clay. While the wooden bolt of the lock was being pushed back, the women were assisted from their pillions. Upon the opening of the door, the keeper called out,

"Come in!"

The guests entered, and stared about them. It became apparent immediately that the house was but a mask or covering for the mouth of a natural cave or grotto, probably forty feet long, nine or ten high, and twelve or fifteen in width. The light streamed through the doorway, over an uneven floor, falling upon piles of grain and fodder, and earthenware and household property, occupying the center of the chamber. Along the sides were mangers, low enough for sheep, and built of stones laid in cement. There were no stalls or partitions of any kind. Dust and chaff yellowed the floor, filled all the crevices and hollows, and thickened the spider-webs, which dropped from the ceiling like bits of dirty linen; otherwise the place was cleanly, and, to appearance, as comfortable as any of the arched lewens of the khan proper.

II.

The building fronted north and west, probably four hundred feet each way, and, like most pretentious Eastern structures, was two stories in height, and perfectly quadrangular. The street on the west side was about twelve feet wide, that on the north not more than ten; so that one walking close to the walls, and looking up at them, would have been struck by the rude, unfinished, uninviting, but strong and imposing, appearance they presented; for they were of stone laid in large blocks, undressed — on the outer side, in fact, just as they were taken from the quarry. A critic of this age would have pronounced the house fortelesque in style, except for the windows, with which it was unusually garnished, and the ornate finish of the doorways or gates. The western windows were four in number, the northern only two, all set on the line of the second story in such manner as to overhang the thoroughfares below. The gates were the only breaks of wall externally visible in the first story; and, besides being so thickly riven with iron bolts as to suggest resistance to battering-rams, they were protected by cornices of marble, handsomely executed, and of such bold projection as to assure visitors well informed of the people that the rich man who resided there was a Sadducee in politics and creed.

Not long after the young Jew parted from the Roman at the palace up on the Market-place, he stopped before the western gate of the house described, and knocked. The wicket (a door hung in one of the valves of the gate) was opened to admit him. He stepped in hastily, and failed to acknowledge the low salaam of the porter.

To get an idea of the interior arrangement of the structure, as well as to see what more befell the youth, we will follow him.

The passage into which he was admitted appeared not unlike a narrow tunnel with panelled walls and pitted ceiling.

There were benches of stone on both sides, stained and polished by long use. Twelve or fifteen steps carried him into a courtyard, oblong north and south, and in every quarter, except the east, bounded by what seemed the fronts of two-story houses; of which the lower floor was divided into lewens, while the upper was terraced and defended by strong balustrading. The servants coming and going along the terraces; the noise of millstones grinding; the garments fluttering from ropes stretched from point to point; the chickens and pigeons in full enjoyment of the place; the goats, cows, donkeys, and horses stabled in the lewens; a massive trough of water, apparently for the common use, declared this court appurtenant to the domestic management of the owner. Eastwardly there was a division wall broken by another passageway in all respects like the first one.

Clearing the second passage, the young man entered a second court, spacious, square, and set with shrubbery and vines, kept fresh and beautiful by water from a basin erected near a porch on the north side. The lewens here were high, airy, and shaded by curtains striped alternate white and red. The arches of the lewens rested on clustered columns. A flight of steps on the south ascended to the terraces of the upper story, over which great awnings were stretched as a defence against the sun. Another stairway reached from the terraces to the roof, the edge of which, all around the square, was defined by a sculptured cornice, and a parapet of burned-clay tiling, sex-angular and bright red. In this quarter, moreover, there was everywhere observable a scrupulous neatness, which, allowing no dust in the angles, not even a yellow leaf upon a shrub, contributed quite as much as anything else to the delightful general effect; insomuch that a visitor, breathing the sweet air, knew, in advance of introduction, the refinement of the family he was about calling upon.

B.

The next selection is from Addison's Remarks on Italy, and deals with Vesuvius. This is what is usually called a long description, since it is all concerned with one general subject. On analysis it will be found to consist of some passages of description from a shifting point of view, and some brief descriptions from a point of view plainly indicated.

Sample Questions. — Would a change in the paragraphing make this selection easier for the reader to follow? Where would you make paragraph divisions? Is any part of the selection not truly description? What passages would you class as description from a fixed point of view? as passages from a shifting point of view? Would more details make the description hard to follow? On what principle are the details chosen? How would choice of details differ in an article on the same subject by a geographer? by an artist? Does the author suggest questions regarding Vesuvius which he fails to answer? Find the comparisons in the selection. For what is each useful?

This mountain stands at about six English miles distance from Naples, though by reason of its height, it seems much nearer to those that survey it from the town. In our way to it we passed by what was one of those rivers of burning matter, that ran from it in a late eruption. This looks at a distance like a new-ploughed land, but, as you come near it you see nothing but a long heap of heavy, disjointed clods lying one upon another. There are innumerable cavities and interstices among the several pieces, so that the surface is all broken and irregular. Sometimes a great fragment stands like a rock above the rest, sometimes the whole heap lies in a kind of channel, and in other places has nothing like banks to

confine it, but rises four or five foot high in the open air, without spreading abroad on either side. This, I think, is a plain demonstration that these rivers were not, as they are usually represented, so many streams of running matter; for how could a liquid, that lay hardening by degrees, settle in such a furrowed uncompact surface? Were the river a confusion of never so many different bodies, if they had been all actually dissolved, they would at least have formed one continued crust, as we see the scorium of metals always gathers into a solid piece, let it be compounded of a thousand heterogeneous parts. I am apt to think, therefore, that these huge unwieldy lumps that now lie one upon another, as if thrown together by accident, remained in the melted matter rigid and unliquified, floating in it like cakes of ice in a river, and that, as the fire and ferment gradually abated, they adjusted themselves together as well as their irregular figures would permit, and by this means fell into such an interrupted disorderly heap, as we now find it. What was the melted matter lies at the bottom out of sight. After having quitted the side of this long heap, which was once a stream of fire, we came to the roots of the mountain, and had a very troublesome march to gain the top of it. It is covered on all sides with a kind of burnt earth, very dry, and crumbled into powder, as if it had been artificially sifted. It is very hot under the feet, and mixed with several burnt stones and cakes of cinders, which have been thrown out at different times. A man sinks almost a foot in the earth, and generally loses half a step by sliding backwards. When we had climbed this mountain we discovered the top of it to be a wide naked plain, smoking with sulphur in several places, and probably undermined with fire, for we concluded it to be hollow by the sound it made under our feet. In the midst of this plain stands a high hill in the shape of a sugar-loaf, so very steep that there would be no mounting or descending it, were it not made up of such a loose crumbled earth as I have before described. The air of this place must be very

much impregnated with saltpetre, as appears by the specks of it on the sides of the mountain, where one can scarce find a stone that has not the top white with it. After we had, with much ado, conquered this hill, we saw in the midst of it the present mouth of Vesuvio, which goes shelving down on all sides till above a hundred yards deep, as near as we could guess, and has about three or four hundred in the diameter, for it seems a perfect round. This vast hollow is generally filled with smoke, but, by the advantage of a wind that blew for us, we had a very clear and distinct sight of it. The sides appear all over stained with mixtures of white, green, red, and yellow, and have several rocks standing out of them that look like pure brimstone. The bottom was entirely covered, and though we looked very narrowly we could see nothing like a hole in it; the smoke breaking through several imperceptible cracks in many places. The very middle was firm ground when we saw it, as we concluded from the stones we flung upon it, and I question not, but one might then have crossed the bottom, and have gone up on the other side of it with very little danger, unless from some accidental breath of wind. In the late eruptions this great hollow was like a vast caldron filled with glowing and melted matter, which, as it boiled over in any part, ran down the sides of the mountain, and made five such rivers as that before-mentioned. In proportion as the heat slackened, this burning matter must have subsided within the bowels of the mountain, and as it sunk very leisurely, had time to cake together, and form the bottom which covers the mouth of that dreadful vault that lies underneath it. The next eruption or earthquake will probably break in pieces this false bottom, and quite change the present face of things.

This whole mountain, shaped like a sugar-loaf, has been made at several times, by the prodigious quantities of earth and cinders, which have been flung up out of the mouth that lies in the midst of them, so that it increases in bulk at every eruption, the ashes still falling down the sides of it, like the

sand in an hour-glass. A gentleman of Naples told me, that in his memory it had gained twenty foot in thickness, and I question not but in length of time it will cover the whole plain, and make one mountain with that on which it now stands.

C.

The third selection, entitled Over the Brocken, by S. T. Coleridge, is also a traveler's account of the ascent of a mountain. It differs from the one last given in being almost wholly from a shifting point of view. As a result, the picture conveyed to the reader is nowhere so complete and exact as, for example, that of the crater of Vesuvius, page 182. It may, however, be more vivid, owing to the picturesqueness of the language employed. The use of adjectives in this selection will repay careful study.

Sample Questions. — Comment on the omission of words from the sentence, lines 3–7. On what principle are the details chosen? How might the choice of details have differed if the author had paused before each important scene and described it from a fixed point of view? Could the order of details be in any way changed? Pick out the figures of speech. Are there any comparisons that are not figures of speech? Comment on the suggestiveness of the style. Pick out the five adjectives or adjective expressions that are most suggestive to you. Why is each suggestive? How are sounds described?

Through roads no way rememberable, we came to Gielolds-hausen, over a bridge, on which was a mitred statue with a great crucifix in its arms. The village, long and ugly; but the church, like most Catholic churches, interesting; and this being Whitsun Eve, all were crowding to it, with their mass books and rosaries,

the little babies commonly with coral crosses hanging on the breast. Here we took a guide, left the village, ascended a hill, and now the woods rose up before us in a verdure which surprised us like a sorcery. The spring had burst forth with the suddenness of a Russian summer. As we left Göttingen there were buds, and here and there a tree half green; but here were woods in full foliage, distinguished from summer only by the exquisite freshness of their tender green. We entered the wood through a beautiful mossy path; the moon above us blending with the evening light, and every now and then a nightingale would invite the others to sing, and some or other commonly answered, and said, as we suppose, "It is yet somewhat too early!" for the song was not continued. We came to a square piece of greenery, completely walled on all four sides by the beeches; again entered the wood, and having travelled about a mile, emerged from it into a grand plain — mountains in the distance, but ever by our road the skirts of the green woods. A very rapid river ran by our side; and now the nightingales were all singing, and the tender verdure grew paler in the moonlight, only the smooth parts of the river were still deeply purpled with the reflections from the fiery light in the west. So surrounded and so impressed, we arrived at Prele, a dear little cluster of houses in the middle of a semicircle of woody hills; the area of the semicircle scarcely broader than the breadth of the village.

. . . . . .

We afterward ascended another hill, from the top of which a large plain opened before us with villages. A little village, Neuhof, lay at the foot of it; we reached it, and then turned up through a valley on the left hand. The hills on both sides the valley were prettily wooded, and a rapid lively river ran through it. So we went for about two miles, and almost at the end of the valley, or rather of its first turning, we found the village of Lauterberg. Just at the entrance of the village, two streams come out from two deep and woody coombs, close by

each other, meet, and run into a third deep woody coomb opposite; before you a wild hill which seems the end and barrier of the valley; on the right hand, low hills, now green with corn, and now wooded; and on the left a most majestic hill indeed—the effect of whose simple outline painting could not give, and how poor a thing are words! We pass through this neat little town—the majestic hill on the left hand soaring over the houses, and at every interspace you see the whole of it—its beeches, its firs, its rocks, its scattered cottages, and the one little pastor's house at the foot embosomed in fruit-trees all in blossom, the noisy coomb-brook dashing close by it. We leave the valley, or rather, the first turning on the left, following a stream; and so the vale winds on, the river still at the foot of the woody hills, with every now and then other smaller valleys on right and left crossing our vale, and ever before you the woody hills running like groves one into another. We turned and turned, and entering the fourth curve of the vale, we found all at once that we had been ascending. The verdure vanished! All the beech trees were leafless, and so were the silver birches, whose boughs always, winter and summer, hang so elegantly. But low down in the valley, and in little companies on each bank of the river, a multitude of green conical fir trees, with herds of cattle wandering about, almost every one with a cylindrical bell around its neck, of no inconsiderable size, and as they moved—scattered over the narrow vale, and up among the trees on the hill—the noise was like that of a great city in the stillness of a Sabbath morning, when the bells all at once are ringing for church. The whole was a melancholy and romantic scene, that was quite new to me. Again we turned, passed the smelting houses, which we visited;—a scene of terrible beauty is a furnace of boiling metal, darting, every moment, blue, green, and scarlet lightening, like serpents' tongues!—and now we ascended a steep hill, on the top of which was St. Andrias Berg, a town built wholly of wood.

We descended again, to ascend far higher; and now we

came to a most beautiful road, which winded on the breast of the hill, from whence we looked down into a deep valley, or huge basin, full of pines and firs; the opposite hills full of pines and firs; and the hill above us, on whose breast we were winding, likewise full of pines and firs. The valley, or basin, on our right hand, into which we looked down, is called the Wald Rauchenbach, that is, the Valley of the Roaring Brook; and roar it did, indeed, most solemnly! The road on which we walked was weedy with infant fir-trees, an inch or two high; and now, on our left hand, came before us a most tremendous precipice of yellow and black rock, called Rehberg, that is, the Mountain of the Roe. Now again is nothing but firs and pines, above, below, around us! How awful is the deep unison of their undividable murmur; what a one thing it is — it is a sound that impresses the dim notion of the Omnipresent! In various parts of the deep vale below us, we beheld little dancing waterfalls gleaming through the branches, and now, on our left hand, from the very summit of the hill above us, a powerful stream flung itself down, leaping and foaming, and now concealed, and now not concealed, and now half concealed by the fir-trees, till, towards the road, it became a visible sheet of water, within whose immediate neighborhood no pine could have permanent abiding place. The snow lay everywhere on the sides of the roads, and glimmered in company with the waterfall foam, snow patches and waterbreaks glimmering through the branches in the hill above, the deep basin below, and the hill opposite. Over the high opposite hills, so dark in their pine forests, a far higher round barren stony mountain looked in upon the prospect from a distant country. Through this scenery we passed on, till our road was crossed by a second waterfall, or rather, aggregation of little dancing waterfalls, one by the side of the other for a considerable breadth, and all came at once out of the dark wood above, and rolled over the mossy rock fragments, little firs, growing in islets, scattered among them. The same scenery continued until we

came to the Oder Seich, a lake, half made by man and half by nature. It is two miles in length, and but a few hundred yards in breadth, and winds between banks, or rather through walls, of pine trees. It has the appearance of a most calm and majestic river. It crosses the road, goes into a wood, and there at once plunges itself down into a most magnificent cascade, and runs into the vale, to which it gives the name of the 'Vale of the Roaring Brook.' We descended into the vale, and stood at the bottom of the cascade, and climbed up again by its side. The rocks over which it plunged were unusually wild in their shape, giving fantastic resemblances of men and animals, and the fir-boughs by the side were kept almost in a swing, which unruly motion contrasted well with the stern quietness of the huge forest-sea every where else.

D.

The following selections illustrate methods of portraying character. The first is from Irving's Tales of a Traveller; the second from Macaulay's essay on Warren Hastings. A better illustration of the ways in which character is portrayed may be found by going through any good novel, as suggested on page 174.

Sample Questions. — Which of these portrayals of character aims to give the most complete picture? Why is it that so much of personal history is given in I.? Why could not the character of this young German have been described mainly by his words and actions? In II. what method is chosen to portray the Mussulman? Why? In the paragraphs that treat of the Hindoo, is there anything that is not true description? Note the extent to which comparison is carried in this selection.

I.

Gottfried Wolfgang was a young man of good family. He had studied for some time at Göttingen, but being of a visionary and enthusiastic character, he had wandered into those wild and speculative doctrines which have so often bewildered German students. His secluded life, his intense application, and the singular nature of his studies, had an effect on both mind and body. His health was impaired; his imagination diseased. He had been indulging in fanciful speculations on spiritual essences, until, like Swedenborg, he had an ideal world of his own around him. He took up a notion, I do not know from what cause, that there was an evil influence hanging over him; an evil genius or spirit seeking to ensnare him and ensure his perdition. Such an idea working on his melancholy temperament, produced the most gloomy effects. He became haggard and desponding. His friends discovered the mental malady preying upon him, and determined that the best cure was a change of scene; he was sent, therefore, to finish his studies amidst the splendors and gayeties of Paris.

Wolfgang arrived at Paris at the breaking out of the revolution. The popular delirium at first caught his enthusiastic mind, and he was captivated by the political and philosophical theories of the day: but the scenes of blood which followed shocked his sensitive nature, disgusted him with society and the world, and made him more than ever a recluse. He shut himself up in a solitary apartment in the Pays Latin, the quarter of students. There, in a gloomy street not far from the monastic walls of the Sorbonne, he pursued his favorite speculations. Sometimes he spent hours together in the great libraries of Paris, those catacombs of departed authors, rummaging among their hoards of dusty and obsolete works in quest of food for his unhealthy appetite. He was, in a manner, a literary ghoul, feeding in the charnel-house of decayed literature.

Wolfgang, though solitary and recluse, was of an ardent

temperament, but for a time it operated merely upon his imagination. He was too shy and ignorant of the world to make any advances to the fair, but he was a passionate admirer of female beauty, and in his lonely chamber would often lose himself in reveries on forms and faces which he had seen, and his fancy would deck out images of loveliness far surpassing the reality.

While his mind was in this excited and sublimated state, a dream produced an extraordinary effect upon him. It was of a female face, of transcendent beauty. So strong was the impression made, that he dreamt of it again and again. It haunted his thoughts by day, his slumbers by night; in fine, he became passionately enamoured of this shadow of a dream. This lasted so long that it became one of those fixed ideas which haunt the minds of melancholy men, and are at times mistaken for madness.

II.

Two candidates stood out prominently from the crowd, each of them the representative of a race and of a religion.

One of these was Mahommed Reza Khan, a Mussulman of Persian extraction, able, active, religious after the fashion of his people, and highly esteemed by them. In England he might perhaps have been regarded as a corrupt and greedy politician. But, tried by the lower standard of Indian morality, he might be considered as a man of integrity and honour.

His competitor was a Hindoo Brahmin whose name has, by a terrible and melancholy event, been inseparably associated with that of Warren Hastings, the Maharajah Nuncomar. This man had played an important part in all the revolutions which, since the time of Surajah Dowlah, had taken place in Bengal. To the consideration which in that country belongs to high and pure caste, he added the weight which is derived from wealth, talents, and experience. Of his moral character it is difficult to give a notion to those who are acquainted with human nature only as it appears in our island. What the Ital-

ian is to the Englishman, what the Hindoo is to the Italian, what the Bengalee is to other Hindoos, that was Nuncomar to other Bengalees. The physical organization of the Bengalee is feeble even to effeminacy. He lives in a constant vapour bath. His pursuits are sedentary, his limbs delicate, his movements languid. During many ages he has been trampled upon by men of bolder and more hardy breeds. Courage, independence, veracity, are qualities to which his constitution and his situation are equally unfavourable. His mind bears a singular analogy to his body. It is weak even to helplessness for purposes of manly resistance; but its suppleness and its tact move the children of sterner climates to admiration not unmingled with contempt. All those arts which are the natural defence of the weak are more familiar to this subtle race than to the Ionian of the time of Juvenal, or to the Jew of the dark ages. What the horns are to the buffalo, what the paw is to the tiger, what the sting is to the bee, what beauty, according to the old Greek song, is to woman, deceit is to the Bengalee. Large promises, smooth excuses, elaborate tissues of circumstantial falsehood, chicanery, perjury, forgery, are the weapons, offensive and defensive, of the people of the Lower Ganges. All those millions do not furnish one sepoy to the armies of the Company. But as usurers, as money-changers, as sharp legal practitioners, no class of human beings can bear a comparison with them. With all his softness, the Bengalee is by no means placable in his enmities or prone to pity. The pertinacity with which he adheres to his purposes yields only to the immediate pressure of fear. Nor does he lack a certain kind of courage which is often wanting to his masters. To inevitable evils he is sometimes found to oppose a passive fortitude, such as the Stoics attributed to their ideal sage. An European warrior who rushes on a battery of cannon with a loud hurrah, will sometimes shriek under the surgeon's knife, and fall into an agony of despair at the sentence of death. But the Bengalee, who would see his country overrun, his house laid in ashes, his children murdered

or dishonoured, without having the spirit to strike one blow, has yet been known to endure torture with the firmness of Mucius, and to mount the scaffold with the steady step and even pulse of Algernon Sidney.

In Nuncomar, the national character was strongly and with exaggeration personified. The Company's servants had repeatedly detected him in the most criminal intrigues. On one occasion he brought a false charge against another Hindoo, and tried to substantiate it by producing forged documents. On another occasion it was discovered that, while professing the strongest attachment to the English, he was engaged in several conspiracies against them, and in particular that he was the medium of a correspondence between the court of Dehl, and the French authorities in the Carnatic. For these and similar practices he had been long detained in confinement. But his talents and influence had not only procured his liberation, but had obtained for him a certain degree of consideration even among the British rulers of his country.

CHAPTER III.

EXPOSITION.

Definition. — Exposition is the form of composition that aims to explain (expound) any general term or general proposition.

A term consists of a word or of a word and its modifiers. It calls to mind a single idea. A proposition, or sentence, consists of at least two terms, one of which is affirmed or denied of the other. Thus, "man," "tall man," "tall man with the white hat, whom I saw yesterday," are all terms. "The man is a merchant" is a proposition containing two terms, "man" and "merchant."

A general term is one that denotes, not a particular object, quality, or action, but any object, quality, or action of one class or kind. "Sailor" is general, "Columbus" is specific; "Sailors love adventure" is a general proposition, "Columbus discovered America" is specific.

Exposition is readily distinguished from narration and description because these forms of composition always deal with particular subjects. It is distinguished from argumentation by its use, which is to explain or make clear, while argumentation endeavors to prove the truth or falsity of a statement. Often it may also be distinguished by the fact that argumentation deals always with propositions, while exposition may deal either with propositions or with terms, more often with the latter.

The Processes of Exposition. — There are two main processes involved in the complete exposition of any term — definition and division. The former enables the reader to distinguish between the objects or ideas denoted by the term and everything else; the latter names the subclasses into which these objects or ideas may be separated. Definition might be compared to the process by which a surveyor runs a line about a plot of ground, and thus separates it from the adjoining tracts; division may be compared to the cutting up of this area into blocks, streets, and alleys. For example, a definition of rhetoric should show what is and what is not included in that study, and should, especially, distinguish rhetoric from related studies, such as grammar. A division of rhetoric shows that the term includes style and invention, and, if carried farther, into what subclasses each of these is divided.

Where found. — Exposition is a very common form of writing. Definitions in a dictionary, articles on abstract subjects in an encyclopedia, many text-books, and a great variety of miscellaneous essays and longer works are exposition. Exposition is also used in connection with other forms of composition, especially argumentation. In almost every debate it is used to interpret the question, and often to make clear the arguments. It may also be used as an accessory of description. In the selection on page 190 what Macaulay has to say, not of Maharajah Nuncomar in particular, but of the Bengalee in general, is exposition.

The editorial article, the book review, and some other kinds of writing, while not necessarily exposition, are so likely to contain much of this sort of composition that they will be discussed in the present chapter.

The Process of Definition. — Strictly, a true definition must establish the exact limits of the meaning of a term, so that any one who understands the definition can tell exactly what the term does and does not include. Unfortunately, language is used so loosely that such definitions are hard to frame. The word definition is generally applied to any statement that gives even an inexact idea of what a word means.

The best way of showing the exact limits of a term is by means of what is called a logical definition. In this form of definition the term to be defined is first referred to its class, and then some characteristic is given which distinguishes it from all other members of that class. The class to which the term is referred is known, technically, as the genus; and the distinguishing characteristic as the differentia. For example:

Term defined.	*Genus.*	*Differentia.*
A square	is a plane figure	with four equal sides and four right angles.

On inspection this definition will be found to be strictly exact. There are no squares that are not plane figures, and all plane figures with four equal sides and four right angles are squares.

In the most common form of logical definition the genus is given before the differentia; but the differentia may be an adjective modifying the genus. For example:

Term defined.	*Differentia.*	*Genus.*
A triangle	is a three-sided	plane figure.

The advantages of the logical definition are its brevity and the ease with which it may be tested to see whether it is exact or not. The disadvantages are that it is often hard for the writer to frame, and for the reader to understand. For this latter reason most text-books, if they give short definitions, enlarge on them; and careless pupils sometimes commit a definition to memory without taking the trouble to study out its meaning.

In framing logical definitions the chief trouble is to find a differentia. It is easy enough to say, "The horse is an animal ——," "Rhetoric is a study ——"; the difficult thing is to find a characteristic in which the horse differs from all other animals, or rhetoric from all other studies. Many definitions are in the logical form, but are inexact because the particular characteristic chosen does not distinguish the term defined from all other members of the genus. If we say, "Rhetoric is the study that teaches the use of language," the genus "study" is good, but the additional characteristic is not a differentia. It would serve to distinguish rhetoric from arithmetic or botany, but not from grammar. Great care should be taken not to confuse these inexact definitions in logical form with true logical definitions.

When it is unnecessary to give more than a rough idea of the meaning of a term, or when it is desirable to supplement a logical definition, various methods are used, chief among which is the giving of synonyms. As has been seen,[1] perfect synonyms are very rare, and exact definition by synonyms is usually impossible. Still, a fair idea of the meaning of a word can often be conveyed by giving another that means much the same. The chief advantage of this kind of definition is its brevity. It is almost the only method that can be employed in a pocket dictionary. But inspection of almost any page of such a work will show illustrations of its inexactness.

The following are taken almost at random from such a work: horny, hard; high, lofty; journalist, a writer; onset, an assault; peel, skin; rudeness, vulgarity.

When the synonym is compared with the term defined, and the differences of the two are pointed out, the method becomes much more exact, but loses its chief advantage of brevity.

The following are from Webster's International Dictionary and illustrate this method in its briefest form. Such comparisons are often carried to considerable length.

"*Satiate*, *satisfy*, *content*. These words differ principally in degree. To *content* is to make contented, even though every desire or appetite is not gratified. To *satisfy* is to appease fully the longings of desire. To *satiate* is to go further and fill so completely that it is not possible to receive or enjoy more. What *satisfies* gives us pleasure; what *satiates* produces disgust."

[1] See page 45.

"*Odium, hatred.* We exercise *hatred;* we endure *odium;* in this sense the former is active, and the latter passive. We speak of having a *hatred* for a man, but not of having an *odium* toward him. A tyrant incurs the *hatred* of all good men, and, by his actions, brings upon himself the public *odium*. The *odium* of an offense may sometimes fall unjustly upon one who is innocent."

Another method of helping the reader to understand a term is by giving examples of objects that it denotes. When used by itself this method is likely to be unsatisfactory, because there is no way of telling what are the accidental and what the essential features of the example given. If a foreigner asked for a definition of the colloquial term "dude," it would do little good to point out an example, unless the inquirer were also told whether the characteristics that make a person a dude are matters of dress, manner, stature, intellectual attainments, or occupation. Examples used to supplement other definitions are of great value. Whenever it is possible, a lecturer on botany or geology shows specimens of the plants or minerals of which he speaks, and his hearers are thus able to see how the examples really correspond to the definition. Sometimes it is advantageous to mention examples of objects not included by the term defined, and show how the definition does not apply. In the introduction to this book, page 1, it was shown how the definition given for rhetoric did not include grammar. See also the definition of sentence unity, page 53.

A logical description is an exposition of a general term in which are given a number of general character-

istics — that is, characteristics possessed by all objects that bear the term name. A logical description of "bicycle" would mention the fact that a bicycle has a frame, two wheels, pedals, cranks, saddle, handle-bars, and other parts common to all bicycles. It must be remembered that logical description is not really description at all, but a form of exposition.

Suggestions for Exercises. — Find ten logical definitions in your text-books. Name the parts of each. Show that each is a logical definition.

Find, in text-books, dictionaries, or elsewhere, ten definitions that have the logical form, but that are inexact. In what particular is each inexact?

Select examples of definitions by synonyms from some small dictionary or book of synonyms. Decide how near each comes to giving an idea of the meaning of the term defined. Can you make the definition exact by comparing the two terms and showing their differences? Try it. Choose ten words from the list of synonyms, page 47, and write a paragraph defining each.

Find in some text-book on science illustrations of logical description. (Botanical keys furnish good examples.)

Write logical descriptions on the terms "dog," "sewing machine," "country school." Write a true description of some particular dog, sewing machine, country school. Compare the true and the logical descriptions, each with each.

Frame definitions, exact if possible, of the following as you understand them: a "fly" in baseball, an "off-side play" in football, "love" in tennis, a "recitation period" in school.

Define the following, and amplify the definition by giving examples, real or imaginary, and showing how the definition does or does not apply: a worthless novel, a patriot, the true sense of sportsmanship, a practical study, beneficial physical exercise.

Division. — Division is the process of exposition by which the class of objects denoted by a general term is separated into its parts. In a complete exposition of a term it naturally follows definition; thus, in this chapter, exposition is first defined, and then divided into definition and division.

Exact and complete division is called classification. The most important requisite of classification is that the sum of the classes exactly equal the whole that is divided; in other words, that every object denoted by the term expounded shall be accounted for in the classification, and that no object so denoted shall be included in two classes. Thus, the division of angles into right, acute, and obtuse is a classification, because all angles belong to one of these classes, and no angle can belong to more than one of them. A classification of triangles into right and oblique is good; but not a division into right, oblique, and isosceles, since isosceles triangles must be either right or oblique. In divisions which include the same object in two or more classes the classes are said to cross each other.

Every perfect classification must be based on some principle, that is, on differences in some characteristic possessed by all the objects denoted by the term expounded. The division of triangles into right and oblique is based on the kind of angles. Isosceles is a division under a classification based on the relations of the sides. The fault in the division into right, oblique, and isosceles is that the same principle is not followed throughout.

Classification is necessary in the exact sciences and wherever a complete treatment of a subject is desired. For many purposes, however, minor classes need not be considered. In such cases partition is used. Partition is incomplete division. A writer on United States politics might speak of the parties in a certain campaign as Republicans and Democrats, and disregard other parties if they were of too little importance to influence the result; or the students in a school might be divided into freshmen, sophomores, juniors, and seniors, even though there were a few irregular students who belonged to none of these classes. In writings not intended to be absolutely exact, partition is often to be preferred to classification on account of its brevity.

Suggestions for Exercises. — Which of the following are classifications? Which partitions? Which defective classifications? What is the principle on which each of the classifications is based? In what respect are the defective classifications at fault?

1. The departments of the United States government are executive, legislative, and judicial.

2. Mankind is divided into Caucasians, Mongolians, Ethiopians, Malays, and Slavs.

3. American colleges are of two kinds: those supported by religious denominations and those supported by the state.

4. The inhabitants of the United States are whites, negroes, and Indians.

5. All our voluntary physical activities may be classified as either work or play.

6. Thought may be expressed by: (1) spoken language; (2) written language.

7. Offenses against the moral law are sins, crimes, or misdemeanors.

Divide the following terms, each in more than one way if possible. Make each division a classification if the nature of the subject permits. Name the principle on which the classification is based. Under what circumstances would a partition be preferable to a classification?

(1) The students in your school; (2) the residents of your community; (3) the books in your school library; (4) studies in your school; (5) amusements common in your neighborhood.

Exposition of Propositions. — Definition and division are methods of expounding general terms. General propositions are usually expounded by expounding such terms as might be obscure or misleading. They may also be expounded by repetition in different forms. This latter method is the less formal, and is likely to be used in speeches, sermons, and popular writings where a series of definitions might repel the reader. When a proposition is expounded by repetition the restatement is usually put in such form that the original proposition is not only made clearer, but also expanded or modified.

The first sentence in this chapter, page 192, is expounded by explaining the meaning of the expressions "general term" and "general proposition." If these are understood, the sentence will be perfectly clear.

The following brief examples will illustrate the exposition of a proposition by repetition. Note that the idea is almost always amplified at the same time that it is expounded.

"The joys of parents are secret, and so are their griefs and fears. They cannot utter the one, nor they will not utter the other."

"Men, like peaches and pears, grow sweet a little while before they begin to decay. I don't know what it is — whether a spontaneous change, mental or bodily, or whether it is through experi-

ence of the thanklessness of critical honesty, but it is a fact, that most writers, except sour and unsuccessful ones, get tired of finding fault at about the time when they are beginning to grow old."

See also, page 190. Note the repetition in the exposition of the character of the Bengalee.

Some Forms of Exposition. — It has already been said that under the head of exposition are included the typical forms of several common kinds of writing, including treatises, text-books, theses, essays, book reviews, and several more. Of these, only those that are adapted for practice exercises will be considered here.

1. *Expository Essays.* — Essays on general terms or general propositions are usually exposition. These may be formal, with logical definitions and exact classifications, or popular, with partition and definition by synonyms, examples, etc. The nature of the subject and the character of the readers must determine the method of treatment. Such essays may, of course, contain an admixture of other forms of composition, but exposition generally predominates.

The chief difficulty in choosing a subject for an expository essay is to find a topic in which the reader will be interested and on which the writer is prepared to say something of value. The mistake is sometimes made of choosing something wholly beyond the author's capabilities, so that the entire essay is but an echo of what has been found in books.

Suggestions for Exercises. — Write expository paragraphs defining what you mean by: (1) a sneak; (2) a fair examination question; (3) success in one's studies.

Write paragraphs expounding the following by division: (1) Athletic sports; (2) The duties of students; (3) Language studies.

Write expository essays on the following, employing all the processes of exposition so far as possible: (1) The character of an ideal friend; (2) Advantages of following the fashions; (3) Disadvantages of following the fashions; (4) Methods of reading; (5) Benefits of athletics; (6) How to use the encyclopedia. Write also on subjects of your own choosing, approved by your teacher.

2. *Editorial Articles.* — The editorial columns of any good journal are set apart for the expression of the opinions for which the paper stands. Some of the articles that appear in these columns are simply statements of facts, and as such are narration or description; others are almost purely argumentation. The typical editorial article, however, consists of comments on some recent occurrence. The occurrences thus referred to are, of course, subjects for narration, and are often treated by narration in the news columns of the same paper in which the editorial appears. The editorial article usually aims, however, not at giving information, but at calling to mind or making clear some general principle. Thus, during the Spanish-American war, many events in the Philippines or Porto Rico were narrated in the news columns of the daily papers, and at the same time were referred to in editorials to show the advantages or the disadvantages of territorial expansion on the part of the United States.

An editorial article is exposition in so far as it presents a general truth, even though it may have been suggested by a particular occurrence.

Editorial articles can best be studied in current issues of the better daily and weekly papers. Examples that might be given here would be so far out of date that they could have little interest for the members of a class.

Suggestions for Exercises. — Write a number of editorial paragraphs or longer editorial articles, suggested by recent events in your school; others suggested by events of more general interest. Do not choose the event and then try to find a principle which it will illustrate, but rather choose event and principle together; that is, choose no event that does not at once seem to point a moral or to illustrate some general truth.

3. *Book Reviews.* — Book reviews, and indeed all criticisms of art and literature, are exposition in so far as they apply to a particular work the general principles of literature or of art. Anything that is said about a particular book as such is, of course, not exposition. A reviewer should have in mind, before he begins his work, a conception of the ideal book or article of the class that he is to review. If he is to consider a novel, he should decide on the characteristics that a perfect novel must possess, so that he could, if necessary, write an essay on "The Ideal Novel." With such a conception in mind, he may then take up a particular book and see in what respects it conforms to his ideal, and in what it falls short. Any review will, of course, contain much particular information about the book in hand, but if the predominating idea be the application of principles, the whole may be classed as exposition.

Suggestions for Exercises. — Criticism should be indulged in sparingly until the critic has read enough and thought enough to form definite opinions regarding literature. A little practice may, however, serve to show the difficulties that confront the critic, and the need of thorough preparation. Write a review of some story, essay, or longer work, approved by your teacher, making the criticisms an application of your own standard. No matter what the subject, express your own opinions, not criticisms derived from reading.

Illustrative Selections.

The selections that follow are chosen to illustrate methods, not forms, of exposition. Students should themselves find illustrations of essays, editorials, book reviews, etc., and of exposition as it is used in connection with other forms of discourse.

A.

The first selection, a set of introductory definitions from Gray's Lessons in Botany, illustrates both definition and division.

Sample Questions. — Are the definitions given in the logical form or not? If they are, divide each into genus and differentia. Is the division of the subject of Botany a classification or a partition? Judging from the last paragraph, does the book to which this forms the introduction treat botany by way of partition or classification? Why is the last paragraph less concise and matter-of-fact in style than the first three? What definitions are expounded after they are given? How? Are they amplified at the same time? To what extent?

Botany is the name of the science of the vegetable kingdom in general; that is, of plants.

Plants may be studied as to their kinds and relationships. This study is *Systematic Botany*. An enumeration of the kinds of vegetables, as far as known, classified according to their various degrees of resemblance or difference, constitutes a general *System of plants*. A similar account of the vegetables of any particular country or district is called a *Flora*.

Plants may be studied as to their structure and parts. This is *Structural Botany*, or *Organography*. The study of the organs or parts of plants in regard to the different forms and different uses which the same kind of organ may assume, — the comparison, for instance, of a flower-leaf or a bud-scale with a common leaf, — is *Vegetable Morphology*, or *Morphological Botany*. The study of the minute structure of the parts, to learn by the microscope what they themselves are formed of, is *Vegetable Anatomy*, or *Histology;* in other words, it is Microscopical Structural Botany. The study of the actions of plants or of their parts, of the ways in which a plant lives, grows, and acts, is the province of *Physiological Botany*, or *Vegetable Physiology*.

This book is to teach the outlines of Structural Botany and of the simpler parts of the physiology of plants, that it may be known how plants are constructed and adapted to their surroundings, and how they live, move, propagate, and have their being in an existence no less real, although more simple, than that of the animal creation which they support. Particularly, this book is to teach the principles of the structure and relationships of plants, the nature and names of their parts and their modifications, and so to prepare for the study of Systematic Botany; in which the learner may ascertain the name and the place in the system of any or all of the ordinary plants within reach, whether wild or cultivated. And in ascertaining the name of any plant, the student, if rightly taught, will come to know all about its general or particular structure, rank, and relationship to other plants.

B.

The second selection, from Sir Philip Sidney's Defense of Poesie, is useful as a study in division. It also shows the use of logical description, and of definition by example and, in the fourth paragraph, by comparison.

The style of this piece will repay study. How far is the antiquated effect produced by choice of words? by sentence structure? How great a change would be necessary to make it modern in tone?

Poesy, therefore, is an art of imitation; for so Aristotle termeth it in the word μίμησις; that is to say, a representing, counterfeiting, or figuring forth: to speak metaphorically, a speaking picture, with this end, to teach and delight.

Of this have been three general kinds: the *chief*, both in antiquity and excellency, were they that did imitate the inconceivable excellencies of God; such were David in the Psalms; Solomon in the Song of Songs, in his Ecclesiastes, and Proverbs; Moses and Deborah in their hymns; and the writer of Job; which, beside others, the learned Emanuel Tremellius and Fr. Junius do entitle the poetical part of the scripture; against these none will speak that hath the Holy Ghost in due holy reverence. In this kind, though in a wrong divinity, were Orpheus, Amphion, Homer in his hymns, and many others, both Greeks and Romans. And this poesy must be used by whosoever will follow St. Paul's counsel, in singing psalms when they are merry; and I know is used with the fruit of comfort by some, when, in sorrowful pangs of their death-bringing sins, they find the consolation of the never-leaving goodness.

The *second* kind is of them that deal with matter philosophical; either moral, as Tyrtæus, Phlocylides, Cato; or, natural, as Lucretius, Virgil's Georgics; or astronomical, as Manilius and

Pontanus; or historical, as Lucan; which who mislike, the fault is in their judgment, quite out of taste, and not in the sweet food of sweetly uttered knowledge.

But because this second sort is wrapped within the fold of the proposed subject, and takes not the free course of his own invention; whether they properly be poets or no, let grammarians dispute, and go to the *third*, indeed right poets, of whom chiefly this question ariseth; betwixt whom and these second is such a kind of difference, as betwixt the meaner sort of painters, who counterfeit only such faces as are set before them; and the more excellent, who having no law but wit, bestow that in colours upon you which is fittest for the eye to see; as the constant, though lamenting look of Lucretia, when she punished in herself another's fault; wherein he painteth not Lucretia, whom he never saw, but painteth the outward beauty of such a virtue. For these three be they which most properly do imitate to teach and delight; and to imitate, borrow nothing of what is, hath been, or shall be; but range only, reined with learned descretion, into the divine consideration of what may be, and should be. These be they, that, as the first and most noble sort, may justly be termed "vates"; so these are waited on in the excellentest languages and best understandings, with the foredescribed name of poets. For these, indeed, do merely make to imitate, and imitate both to delight and teach, and delight to move men to take that goodness in hand, which, without delight they would fly as from a stranger; and teach to make them know that goodness whereunto they are moved; which being the noblest scope to which ever any learning was directed, yet want there not idle tongues to bark at them.

These be subdivided into sundry more special denominations; the most notable be the heroic, lyric, tragic, comic, satyric, iambic, elegiac, pastoral, and certain others; some of these being termed according to the matter they deal with; some by the sort of verse they like best to write in.

C.

The next selection, an essay of Bacon's, Of Goodness, and Goodness of Nature, is an excellent illustration of the way in which exact thought may be presented in a fairly popular way.

Sample Questions. — Make a plan of the essay. What is the theme? How many methods of definition are used in the first 12 lines? Find examples of propositions that are expounded. How is each expounded? Comment on the use of allusions and references to other writers.

Compare the style of this essay with that of the preceding selection. How does the antiquated effect in this differ from that of Sidney's prose? How does sentence structure differ?

I take goodness in this sense, the affecting of the weal of men, which is that the Grecians call "philanthropia"; and the word humanity (as it is used) is a little too light to express it. Goodness I call the habit, and goodness of nature the inclination. This, of all virtues and dignities of the mind, is the greatest, being the character of the Deity: and without it man is a busy, mischievous, wretched thing, no better than a kind of vermin. Goodness answers to the theological virtue charity, and admits no excess but error. The desire of power in excess caused the angels to fall; the desire of knowledge in excess caused man to fall; but in charity there is no excess, neither can angel or man come in danger by it. The inclination to goodness is imprinted deeply in the nature of man; insomuch that if it issue not towards men, it will take unto other living creatures; as it is seen in the Turks, a cruel people, who nevertheless are kind to beasts, and give alms to dogs and birds; insomuch as Busbechius reporteth, a Christian boy in Constantinople had like to have been stoned for gagging in a waggishness a longbilled fowl. Errors, indeed, in this virtue, of goodness or charity,

may be committed. The Italians have an ungracious proverb, "Tanto buon che val niente": — "So good, that he is good for nothing": and one of the doctors of Italy, Nicholas Machiavel, had the confidence to put in writing, almost in plain terms, "That the Christian faith had given up good men in prey to those that are tyrannical and unjust"; which he spake, because, indeed, there was never law, or sect, or opinion did so much magnify goodness as the Christian religion doth: therefore, to avoid the scandal and the danger both, it is good to take knowledge of the errors of a habit so excellent. Seek the good of other men, but be not in bondage to their faces or fancies; for that is but facility or softness, which taketh an honest mind prisoner. Neither give thou Æsop's cock a gem, who would be better pleased and happier if he had had a barley-corn. The example of God teacheth the lesson truly; "He sendeth his rain, and maketh his sun to shine upon the just and unjust"; but he doth not rain wealth, nor shine honor and virtue upon men equally: common benefits are to be communicate with all, but peculiar benefits with choice. And beware how in making the portraiture thou breakest the pattern: for divinity maketh the love of ourselves the pattern: the love of our neighbors but the portraiture: "Sell all thou hast, and give it to the poor and follow me": but sell not all thou hast except thou come and follow me; that is, except thou have a vocation wherein thou mayst do as much good with little means as with great; for otherwise, in feeding the streams, thou dryest the fountain. Neither is there only a habit of goodness directed by right reason; but there is in some men, even in nature, a disposition towards it; as, on the other side, there is a natural malignity: for there be that in their nature do not affect the good of others. The lighter sort of malignity turneth but to a crossness, or frowardness, or aptness to oppose, or difficleness, or the like; but the deeper sort to envy, and mere mischief. Such men in other men's calamities, are, as it were, in season, and are ever on the loading part: not so good as the dogs that

licked Lazarus' sores, but like flies that are still buzzing upon anything that is raw; misanthropi, that make it their practice to bring men to the bough, and yet have never a tree for the purpose in their gardens, as Timon had: such dispositions are the very errors of human nature, and yet they are the fittest timber to make great politics of; like to knee timber, that is good for ships that are ordained to be tossed, but not for building houses that shall stand firm. The parts and signs of goodness are many. If a man be gracious and courteous to strangers, it shows he is a citizen of the world, and that his heart is no island cut off from other lands, but a continent that joins to them: if he be compassionate towards the afflictions of others, it shows that his heart is like the noble tree that is wounded itself when it gives the balm: if he easily pardons and remits offenses, it shows that his mind is planted above injuries, so that he cannot be shot: if he be thankful for small benefits, it shows that he weighs men's minds, and not their trash: but, above all, if he have Saint Paul's perfection, that he would wish to be an anathema from Christ for the salvation of his brethren, it shows much of a divine nature, and a kind of conformity with Christ himself.

D.

The fourth selection is from Huxley. Though it deals with a serious subject, it shows a somewhat lighter method of treatment than have any of the preceding extracts. Notice the amount of repetition, illustration, and amplification. In lines 85–91 are some terms which may be unfamiliar. They allude to customs in English universities. Find out their meaning.

Sample Questions. — What is the author's favorite method of definition, as shown in this selection? Does he anywhere use a logical definition? How many kinds of education does he men-

tion? What process of definition is illustrated in the next to the last paragraph? From the style of this selection, would you say it was written for hearers or readers? Why?

What is education? Above all things, what is our ideal of a thoroughly liberal education? — of that education which, if we could begin life again, we would give ourselves — of that education which, if we could mould the fates to our own will, we would give our children. Well, I know not what may be your conceptions upon this matter, but I will tell you mine, and I hope I shall find that our views are not very discrepant.

Suppose it were perfectly certain that the life and fortune of every one of us would, one day or other, depend upon his winning or losing a game at chess. Don't you think that we should all consider it to be a primary duty to learn at least the names and the moves of the pieces; to have a notion of a gambit, and a keen eye for all the means of giving and getting out of check? Do you not think that we should look with a disapprobation amounting to scorn, upon the father who allowed his son, or the state which allowed its members, to grow up without knowing a pawn from a knight?

Yet it is a very plain and elementary truth, that the life, the fortune, and the happiness of every one of us, and, more or less, of those who are connected with us, do depend upon our knowing something of the rules of a game infinitely more difficult and complicated than chess. It is a game which has been played for untold ages, every man and woman of us being one of the two players in a game of his or her own. The chessboard is the world, the pieces are the phenomena of the universe, the rules of the game are what we call the laws of Nature. The player on the other side is hidden from us. We know that his play is always fair, just, and patient. But also we know, to our cost, that he never overlooks a mistake, or makes the smallest allowance for ignorance. To the man who plays well, the highest stakes are paid, with that sort of over-

flowing generosity with which the strong shows delight in strength. And one who plays ill is checkmated — without haste, but without remorse.

My metaphor will remind some of you of the famous picture in which Retzsch has depicted Satan playing at chess with a man for his soul. Substitute for the mocking fiend in that picture, a calm, strong angel who is playing for love, as we say, and would rather lose than win — and I should accept it as an image of human life.

Well, what I mean by Education is learning the rules of this mighty game. In other words, education is the instruction of the intellect in the laws of Nature, under which name I include not merely things and their forces, but men and their ways; and the fashioning of the affections and of the will into an earnest and loving desire to move in harmony with those laws. For me, education means neither more nor less than this. Anything which professes to call itself education must be tried by this standard, and if it fails to stand the test, I will not call it education, whatever may be the force of authority, or of numbers, upon the other side.

It is important to remember that, in strictness, there is no such thing as an uneducated man. Take an extreme case. Suppose that an adult man, in the full vigour of his faculties, could be suddenly placed in the world, as Adam is said to have been, and then left to do as he best might. How long would he be left uneducated? Not five minutes. Nature would begin to teach him, through the eye, the ear, the touch, the properties of objects. Pain and pleasure would be at his elbow telling him to do this and avoid that; and by slow degrees the man would receive an education, which, if narrow, would be thorough, real, and adequate to his circumstances, though there would be no extras and very few accomplishments.

And if to this solitary man entered a second Adam, or, better still, an Eve, a new and greater world, that of social and moral phenomena, would be revealed. Joys and woes, compared with

which all others might seem but faint shadows, would spring from the new relations. Happiness and sorrow would take the place of the coarser monitors, pleasure and pain; but conduct would still be shaped by the observation of the natural consequences of actions; or, in other words, by the laws of the nature of man.

To every one of us the world was once as fresh and as new as to Adam. And then, long before we were susceptible of any other mode of instruction, Nature took us in hand, and every minute of waking life brought its educational influence, shaping our actions into rough accordance with Nature's laws, so that we might not be ended untimely by too gross disobedience. Nor should I speak of this process of education as past, for any one, be he as old as he may. For every man, the world is as fresh as it was at the first day, and as full of untold novelties for him who has the eyes to see them. And Nature is still continuing her patient education of us in that great university, the universe, of which we are all members — Nature having no Test-Acts.

Those who take honours in Nature's university, who learn the laws which govern men and things and obey them, are the really great and successful men in this world. The great mass of mankind are the "Poll," who pick up just enough to get through without much discredit. Those who won't learn at all are plucked; and then you can't come up again. Nature's pluck means extermination.

Thus the question of compulsory education is settled so far as Nature is concerned. Her bill on that question was framed and passed long ago. But, like all compulsory legislation, that of Nature is harsh and wasteful in its operation. Ignorance is visited as sharply as wilful disobedience — incapacity meets with the same punishment as crime. Nature's discipline is not even a word and a blow, and the blow first; but the blow without the word. It is left to you to find out why your ears are boxed.

The object of what we commonly call education — that education in which man intervenes and which I shall distinguish as artificial education — is to make good these defects in Nature's methods; to prepare the child to receive Nature's education, neither incapably nor ignorantly, nor with wilful disobedience; and to understand the preliminary symptoms of her displeasure, without waiting for the box on the ear. In short, all artificial education ought to be an anticipation of natural education. And a liberal education is an artificial education, which has not only prepared a man to escape the great evils of disobedience to natural laws, but has trained him to appreciate and to seize upon the rewards, which Nature scatters with as free a hand as her penalties.

That man, I think, has had a liberal education, who has been so trained in youth that his body is the ready servant of his will, and does with ease and pleasure all the work that, as a mechanism, it is capable of; whose intellect is a clear, cold, logic engine, with all its parts of equal strength, and in smooth working order; ready, like a steam engine, to be turned to any kind of work, and spin the gossamers as well as forge the anchors of the mind; whose mind is stored with a knowledge of the great and fundamental truths of Nature and of the laws of her operations; one who, no stunted ascetic, is full of life and fire, but whose passions are trained to come to heel by a vigorous will, the servant of a tender conscience; who has learned to love all beauty, whether of Nature or of art, to hate all vileness, and to respect others as himself.

Such an one and no other, I conceive, has had a liberal education; for he is, as completely as a man can be, in harmony with Nature. He will make the best of her, and she of him. They will get on together rarely; she as his ever beneficent mother; he as her mouthpiece, her conscious self, her minister and interpreter.

CHAPTER IV.

ARGUMENTATION.

Definition. — Argumentation is the form of composition that is used to prove something. It has already been distinguished from exposition (page 192). It is closely related to persuasion, but differs in appealing purely to the intellect, while persuasion appeals to the will. Argumentation aims to produce belief, persuasion to produce action. For example, the demonstration of a proposition in geometry is argumentation; an exhortation to unite with a certain church or to vote a certain ticket is persuasion.

Formal argumentation is employed before courts and in legislative bodies and political meetings; by scientists and theologians who support their theories; and in practice debates, as in a literary society. The practice of arguing informally is almost universal. A large proportion of our remarks in ordinary conversation give reasons for believing the truth or falsity of some statement. These arguments concerning the weather, the chances of victory in a game, or the best way of spending a half-holiday are of exactly the same nature, and are governed by the same principles as are those addressed to the supreme court in an important case. At the outset of this study it should be fixed in mind

that argumentation is an everyday form of discourse, which every one employs, and not a matter simply for lawyers and dialecticians.

The study of the laws of thought and of correct methods of reasoning belongs to logic. Strictly, rhetoric deals with argumentation only to show how arguments may be presented in the most effective way. But it is impossible to treat this subject without considering to some extent the broader question of what arguments may properly be used. Some suggestions and cautions in this chapter therefore belong to logic rather than to rhetoric.

Propositions. — The subject of any argument must be a proposition. No one can argue concerning a term, such as "George Washington," "territorial expansion"; but if one of these terms is made part of a proposition, there is at once chance for argument. For example, we may debate concerning the statements, "George Washington was the greatest American statesman," "Territorial expansion will be beneficial to the United States."

Some questions are so familiar that they are implied by giving only one term. It is not uncommon to hear of discussing "the tariff," "woman suffrage." The use of these words is a brief way of implying such propositions as "A protective tariff is best for the United States," "Women should be allowed to vote."

Need of Definite Statement. — In order that any argument may be profitable, it is necessary that the proposition be clearly and definitely stated. Men who fall

into discussions regarding politics, religion, etc., often talk at great length without really knowing on what points they agree and on what they differ. Indeed, they often shift from one question to another without realizing that they have done so. In formal debates the question must be stated beforehand; but even here the chance for confusion is considerable. The best plan for any one who engages in an argument, oral or written, is to state to himself, in the plainest and simplest form possible, exactly what he is trying to prove.

Propositions for debate may be stated as resolutions, as questions, or in simple declarative sentences. Thus, we may have, "Resolved, that the studies of the senior year in the high school should be elective," "Should the studies of the senior year in the high school be elective?" "The studies of the senior year in the high school should be elective." In any case the real proposition is the same. A supporter of the affirmative should place before his mind the proposition, "The studies of the senior year in the high school should be elective"; a supporter of the negative, the proposition, "The studies of the senior year in the high school should not be elective." Each will be less likely to go astray if he keeps in mind the exact proposition that he is defending.

In argumentation it is essential that every step be accurate, or the conclusions will be worthless. It is especially necessary that the proposition, about which the whole discussion centers, be expressed so plainly as to be free from even possible ambiguities. Often a single statement cannot be made sufficiently clear, and in such cases the proposition must be expounded, usually by expounding any doubtful terms, sometimes by repetition. See page 201.

Burden of Proof and Presumption. — If a supporter of any proposition is addressing persons who disbelieve in his position, he must bring forward enough positive arguments to overcome their hostility. The necessity, or duty, of doing this is known as the burden of proof. If he addresses persons who are favorably disposed toward the proposition, the advantage that he has is called the presumption. The burden of proof and the presumption are thus on opposite sides of a question; and the burden of proof may be defined as the necessity of overcoming a presumption in favor of the opposing side. Thus, if a writer maintains that the United States should elect a Republican president, he has the burden of proof when he addresses a Democrat, the presumption when he addresses a Republican.

The position of the burden of proof should always be considered in planning an argument. An advocate on whom the burden of proof rests must bring forward arguments to outweigh, not only the arguments brought against him, but also the presumption. One who has the presumption in his favor needs only to answer opposing arguments. If he succeeds in doing this, the weight of the presumption will win his case.

When the object of an argument is to change the real opinions of the readers, the position of the burden of proof and the presumption may usually be determined by seeing which side of the question they favor; since human nature is such that men usually lean toward one side or the other of a question as soon as they have even a slight knowledge of it. If the argu-

ment is addressed to persons who are supposed to be impartial, the case is somewhat different. A judge or a juryman is supposed to lay aside all prejudices and previously formed opinions, and to render his decision after weighing only the arguments submitted to him. In such cases the position of the burden of proof is determined by a few generally recognized rules. It is a principle of law that a man is considered innocent until he is proved guilty; and the burden of proof legally rests on his accusers, even if he has been captured under circumstances that leave no real doubt of his guilt. The presumption is also in favor of any existing institution — the form of government in a country, the rules of a game, the course of study in a school. If a debate were held on the question, "Resolved, that the United States Government should be in the hands of the Democratic party," the persons chosen as judges would be supposed to disregard their own beliefs as Republicans or Democrats, and to give the presumption to the party in power at the time.

When no other rule applies, it is customary to say that "He who affirms must prove"; that is, the burden of proof rests on the affirmative. In a debate on the question, "Resolved, that fire is more destructive than water," those who claim this evil distinction for fire must bring a preponderance of argument, while their opponents need only take a defensive position. If the question were changed to "Resolved, that fire is not more destructive than water," or "Resolved, that water is more destructive than fire," the relative posi-

tion of the burden of proof and the presumption would be changed. It is clear that a burden of proof determined entirely by the statement of the question, and not by the nature of the ideas under discussion, is only a technicality.

Kinds of Arguments. — The classification of arguments is a matter for logic rather than for rhetoric, and is too difficult to be much considered here. It may be worth while, however, to mention the division into inductive and deductive. Inductive arguments are those in which the order of reasoning is from the less general to the more general. In inductive reasoning the conclusion is larger, or more inclusive than the premises; hence it is by inductive reasoning that the sum of knowledge grows. We say that the sun rises in the east, because we and other persons have observed the phenomenon so many days in the past. From these known cases we reason that there is a general law that covers unknown cases in the future. We say that the day following a clear sunset is likely to be fair, because this has been found to be the case in a majority of observed instances.

Deduction is the process of reasoning by which we pass from a more general to a less general truth. In deduction the conclusion is always less than the premises, and is included in them. This form of reasoning is used, therefore, not to add to the sum of knowledge, but to apply, or make available, knowledge already gained. Thus, if we admit that "Sports that give moderate exercise are especially adapted for students,"

we may conclude that "Tennis is especially adapted for students," since this affords moderate exercise.

Deductive arguments are usually shorter than inductive arguments of equal conclusiveness, and are to be preferred when an author is addressing persons who agree with him on general principles. A minister reasoning with members of his own church regarding some point of practice would use deduction, since his hearers would agree with him on the general principles of their faith. A revivalist exhorting persons to become Christians often has to use induction, since his hearers may not agree with him on any general truths which can be taken as premises. In a discussion of the proposition, "Manual training should be introduced into high schools," a debater uses induction when he cites examples of schools in which manual training courses have proved valuable, or when he points to individuals who have received benefits from training received in such courses. He uses deduction when he starts with such general assumptions as "The high school should give its pupils whatever will be of greatest practical benefit to them," or "Education should include discipline of the muscles as well as of the mind," and then shows that manual training courses do give what is of greatest practical value, or are necessary to discipline the muscles. Often these general premises must themselves be supported by inductive arguments.

As a process of reasoning, deduction is more exact than induction, since if a deductive argument is in proper form the conclusion must be just as true as

the premises. On the other hand, the results of deduction can be no more sure than those of induction, since they rest on general premises, and all our general truths are based on induction.

Arguments are also divided into direct and indirect. Direct arguments, as the name implies, proceed immediately to the proof of the proposition. Indirect arguments tend to prove the proposition by disproving its opposite, or by answering objections that may be brought against it. Direct arguments are on the whole briefer and less liable to error, but indirect arguments are often more striking. In a debate, or any extended work of argumentation, both are generally used.

Place of the Proposition in an Argument. — It is usually the best plan to state the proposition at the beginning of an argument. This gives the reader a chance to see at once what the writer is about, and makes it easier for him to grasp the force of each argument as it is presented. When the subject is hackneyed, as is the case with some social and political questions, the interest of the reader may be better gained by withholding the proposition for a little time. Some preachers prefer to announce sermons on well-worn themes by fanciful titles; and do not show, even by the text and opening remarks, what the discourse is to be. When the readers are strongly opposed to the proposition and will not give its supporters a fair hearing, it may be best to present arguments without telling what they prove. A reader may thus be led to

a conclusion that he would have refused to consider if it had been stated first. The cases in which the propositions should not come first are, however, comparatively rare.

Order of Arguments.—Theoretically, the best arrangement of arguments as regards strength is to begin with a striking argument to attract the attention, and to close with the strongest argument of all, by way of climax. Weak arguments, if any are used, should be placed in the middle. This order often needs to be changed, on account of other considerations, among which are the following:

(1) Arguments that tend to make the proposition seem plausible should be placed first. The first step in convincing a person that a thing is true is to show him that it might be true. When a man is accused of a crime, the prosecuting attorney endeavors to show a motive or reason for his committing it. Unless such a motive can be found, conviction is very difficult.

(2) It is usually best to place examples after other arguments that go to prove the truth of a proposition, because if an example is placed first, the reader may have difficulty in seeing what it is to prove; and he cannot tell so well whether it is an important example, or only an exception to a general rule.

If a debater maintained that a college education is conducive to success in business, he should first show how and why such an education would help a business man, and then cite examples of college-educated men who had succeeded in business.

Some Cautions regarding Arguments. — That the process of reasoning is a difficult one, and that the danger of being inaccurate is very great is shown by the diverse opinions held regarding religion, politics, and similar subjects. With exactly the same facts before them, thoughtful men draw entirely different conclusions. No very definite cautions regarding fallacies in argument can be given without the study of logic and related branches of philosophy. A few general suggestions follow.

1. *Be Sure that Terms are always used in the Same Sense throughout a Discussion.* — The greatest danger of confusion arises when the different meanings of the term resemble each other, but yet have important differences. Thus "education" is used to mean, sometimes the knowledge derived from books and schools, sometimes any knowledge, no matter how derived, sometimes not the knowledge itself but the training and culture that come from a proper assimilation of knowledge. It would be unfair to say: "The state should provide facilities for every man to acquire an education. Travel is a necessary means of acquiring an education. Therefore the state should provide facilities for every man to travel." A person who gave his assent to the first proposition would be thinking of "education" in a sense different from that in which the word is used in the second. "Athletics" is taken to mean, sometimes all systematic physical exercise, sometimes only those sports in which there is an element of contest, such as football and boat racing. In

an argument concerning the need of encouraging athletics, there would be a chance for grave misunderstanding unless the term were consistently used.

2. *In arguing from One Case to Another, be Sure that the Cases are Similar in Important Respects.* — Because two persons or objects are known to be alike in several particulars, it is by no means certain that they will be alike in all. Yet this argument from one case to another is often the only one that can be employed in reasoning on the practical affairs of life. When a business man thinks of making an investment, he is guided by the success he and other persons have had in similar investments. If his reasoning is to be good, he must determine exactly what were the causes or conditions of success or failure in previous cases, and how far these causes and conditions are present in the case under consideration.

We may argue that if A, a man of mature age and excellent ability, completed a course of study in three years, B, a man of equal maturity and ability, can complete the same course in the same time. Here the particulars in which the men agree are causes of the result inferred. It would be foolish to draw the same conclusion from the fact that B resembled A in height, color of hair, or place of birth.

3. *Be Careful to distinguish Degrees of Probability.* — Argumentation is used to establish, not only abstract conclusions, like those of mathematics, but general laws to which there are exceptions, and even mere possibilities. The mistake is often made of assuming that what is probably true must be true. If we find ice, it is con-

clusive proof that the temperature of the water from which it was formed has fallen below the freezing point. If we see crape on the door of a house, we assume that some one within is dead; yet this argument is less conclusive than the former, since the crape might possibly be put there for some other reason. If we see a clear sunset, and argue that therefore it will not rain on the following day, our conclusion is still less certain, for experience has taught us that signs of the weather, though they can be depended upon in the majority of cases, are yet subject to many exceptions.

Suggestions for Debate.[1] — The most common and the most helpful form of practice exercise in argumentation is debate on some carefully worded question. In the conduct of a debate the following cautions may be of use. Some of them are repetitions of what has been said on argumentation in general.

1. *First, make Certain, and state in the Briefest Form for your Own Convenience, exactly what you must prove.* — Do not commit the mistake of taking up unnecessary matters. If you are assigned the negative of the question, "Resolved, that Lincoln was a greater statesman than Washington," you are simply to prove that "Lincoln was not a greater statesman than Washington." You are not obliged to show that Washington was a greater statesman than Lincoln, though if you can do this it proves that your case is even stronger

[1] In these suggestions, indebtedness to Genung's Practical Rhetoric is obvious.

than is necessary; and you have nothing to do with Washington as a military commander, or in any relation but that of statesman.

2. *Determine the Position of the Burden of Proof.* — If this rests on you, prepare to assume the offensive, and outweigh not only your opponent's arguments, but the presumption as well. If the presumption is in your favor, you really need do nothing but answer the arguments brought against you; but it is best to bring a reasonable number of direct arguments in favor of your own side.

3. *Do not waste Time on unnecessary or Trivial Points.* — It is an old saying that "There are two sides to every question." This means that on any question worth debating some arguments on each side are unanswerable. It is best, both as a matter of fairness and a matter of policy, for a debater openly to concede to his opponents the arguments that he cannot answer, and to endeavor to outweigh them by unanswerable arguments on his own side.

Some arguments that might be answered are so trivial that it is not worth while to waste time on them; and when the time of a debater is limited, arguments of considerable weight must often be left unanswered in order to take up those of still greater importance.

4. *Remember that the Winning of a Debate does not necessarily show that a Case is really proved, but only that an Opponent is overcome.* — Some men have skill "to make the worse appear the better reason," but no amount of wordy plausibility can alter the truth.

5. *The Position of the Answer to an Opponent's Arguments, or, as it is technically called, the Refutation, in a Debate, is often a Matter of Considerable Importance.* — Since the first and the last of any discourse make the strongest impression, these positions should, as a general rule, be occupied by direct arguments in favor of the debater's own side; and refutation should come in the middle. It usually gives a bad impression, however, for a debater to begin his arguments without some reference to the speaker who has preceded him. Perhaps the best plan, in the majority of cases, is to refer briefly to the arguments of the preceding speaker, conceding any that are unanswerable, perhaps answering any that can be disposed of in a word, and indicating that others will be refuted at a later time. Sometimes, however, the opponent will have made such a favorable impression on the judges or the audience that a debater must answer his most telling arguments before he can secure a hearing for his own side of the case.

Suggestions for Exercises. — Find inductive arguments to support the following propositions: (1) In America it is possible for a man who starts life poor to become wealthy; (2) Honesty is the best policy, in business or in sports; (3) Perseverance is the greatest requisite for success in life.

Find deductive arguments to support the following: (1) Every person should cultivate the habit of reading good literature; (2) A system of elective studies will always be popular with students; (3) Business men would oppose a constitutional amendment providing for an income tax.

Write a number of argumentative exercises on subjects approved by your teacher. Designate each argument as inductive or deductive; as direct or indirect. Outline the essay before you begin to write, and be able to give reasons for the arrangement of arguments.

Hold class debates on questions previously assigned by your teacher.

For both debates and argumentative essays choose, as far as possible, subjects of present or local interest, not stock questions. Proposed changes in the course of study or the system of examinations in your school, the advisability of entering certain athletic contests, political issues of the day if not too complicated, and many other subjects that you discuss in everyday conversation furnish the best possible questions for argumentation. If a question is desired on which most of your information must be gained by reading, the following list may be suggestive: Did Bacon write the Shakespeare plays? The advantage of classical *vs.* scientific education. Was John Brown's raid morally justifiable? Should the United States government purchase and control our railways? Are colleges under the control of religious denominations preferable to state institutions? Should the president of the United States be chosen by popular vote?

Illustrative Selections.

The simple processes of argumentation may be seen in almost every conversation on matters concerning which persons differ. The planning and arranging of arguments in such a way as to carry conviction regarding a complex question can be fully illustrated only by speeches and writings too long to be quoted here. The selections that are given will furnish material for some

study of the different kinds of arguments, and will also show something of the method of planning shorter pieces of argumentation.

A.

The first is a translation of part of the speech delivered by Socrates after his condemnation to death. Notice the arrangement, by which the conclusiveness of the argument is so clearly shown. This illustrates what is technically known as a dilemma — that is, a form of argument in which it is shown that one of two positions must be taken, and that no matter which of these is chosen the conclusion is the same.

Sample Questions.— What is the exact proposition that Socrates is proving? Make a plan of the selection. Classify the arguments as inductive or deductive; as direct or indirect. Why does Socrates mention Homer, Hesiod, Ajax, etc.? Does Socrates assume the burden of proof, or does he reason as if he had the presumption? If a person attempted to overthrow this argument, at what point would he begin?

And now let us reason in this way, and we shall see what great hope there is that death is a good. For death must be one of two things: either he who is dead becomes as naught, and has no consciousness of anything; or else, as men say, there is a certain change and a removal of the soul from this place to some other. Now if there be no consciousness, and death be like a sleep in which the sleeper has no dreams, then were it a wonderful gain indeed. For I think that if any one were called upon to single out that night in which he had slept so soundly as to have had no dreams at all, and, setting against it all the other nights and days of his life, to declare, after due

thought, how many had been better and sweeter than that one, — I think, I say, that even the great King himself, not to speak of any private person, would find these so few in number that they might easily be counted in comparison with all the other days and nights of his life. If death, therefore, be such as this, I call it a gain; for all eternity, indeed, would thus appear no longer than a single night. But if, on the other hand, death be a transition to another place, and if it be true, as has been said, that all who have died are there, what, O judges, could be a greater good than this? For if a man, being set free from those who call themselves judges here, is to find, on arriving in Hades, those true judges who are said to administer judgment in the unseen world, — Minos and Rhadamanthus and Aeacus and Triptolemus, and those other demigods who were just in this life, — will his transition thither be for the worse? What would not any one of you give to converse with Orpheus and Musaeus and Hesiod and Homer? I, at least, would gladly die many times, if this be true; for to my thinking that state of being would be wonderful indeed, if in it I might have the chance of meeting with Palamedes and Ajax, the son of Telamon, and other heroes of the olden time who died through unrighteous judgment. To compare my own suffering with theirs were, methinks, no unpleasing task; but best of all would it be to examine and question there, as I have done here, and discover who is really wise, and who thinks himself so but is not. What, O judges, would a man not give to question him who led the great army against Troy, or Ulysses or Sisyphus or the thousand others, both men and women, whom one might mention? To dwell and converse with them and to question them would indeed be happiness unspeakable! For assuredly, in that world, at all events they do not put you to death for doing this; and not only in other things are they far happier than we here below, but, if what is said be true, they are there immortal for the rest of time.

B.

Selection *B* differs entirely in tone from Selection *A*, and discusses a very different question. It is a reply of President Lincoln to persons who criticised him for issuing the Emancipation Proclamation. Note, and if possible account for, the free use of the rhetorical question. Can you detect any weak points in the argument?

You dislike the Emancipation Proclamation, and perhaps would have it retracted. You say it is unconstitutional. I think differently. I think that the Constitution invests its Commander-in-chief with the laws of war in the time of war. The most that can be said, if so much, is, that the slaves are property. Is there, has there ever been, any question that by the law of war, property, both of enemies and friends, may be taken when needed? And is it not needed whenever taking it helps us or hurts the enemy? Armies, the world over, destroy enemies' property when they cannot use it; and even destroy their own to keep it from the enemy. Civilized belligerents do all in their power to help themselves or hurt the enemy, except a few things regarded as barbarous or cruel. Among the exceptions are the massacre of vanquished foes and non-combatants, male and female. But the proclamation, as law, is valid or is not valid. If it is not valid, it needs no retraction. If it is valid, it cannot be retracted, any more than the dead can be brought to life. Some of you profess to think that its retraction would operate favorably for the Union. Why better after the retraction than before the issue? There was more than a year and a half of trial to suppress the rebellion before the proclamation was issued, the last one hundred days of which passed under an explicit notice that it was coming unless averted by those in revolt returning to their allegiance. The

war has certainly progressed as favorably for us since the issue of the proclamation as before. I know as fully as one can know the opinions of others, that some of the commanders of our armies in the field, who have given us our most important victories, believe the emancipation policy and the aid of colored troops constitute the heaviest blows yet dealt to the rebellion, and that at least one of those important successes could not have been achieved when it was but for the aid of black soldiers. Among the commanders holding these views are some who have never had any affinity with what is called abolitionism, or with "republican party politics," but who hold them purely as military opinions. I submit their opinions as being entitled to some weight against the objections often urged that emancipation and arming the blacks are unwise as military measures, and were not adopted as such in good faith.

You say that you will not fight to free negroes. Some of them seem willing to fight for you — but no matter. Fight you, then, exclusively to save the Union. I issued the proclamation on purpose to aid you in saving the Union. Whenever you shall have conquered all resistance to the Union, if I shall urge you to continue fighting, it will be an apt time then for you to declare that you will not fight to free negroes. I thought that, in your struggle for the Union, to whatever extent the negroes should cease helping the enemy, to that extent it weakened the enemy in his resistance to you. Do you think differently? I thought that whatever negroes can be got to do as soldiers leaves just so much less for white soldiers to do in saving the Union. Does it appear otherwise to you? But negroes, like other people, act upon motives. Why should they do anything for us if we will do nothing for them? If they stake their lives for us, they must be prompted by the strongest motive, even the promise of freedom. And the promise, being made, must be kept.

C.

The third selection is a section from Macaulay's Essay on Bacon. This is also, on the whole, indirect, but contains many passages that, taken by themselves, are direct.

Sample Questions. — Make a plan of the selection. What is the exact proposition that it supports? Pick out the passages that are direct arguments; that are indirect. What is the proposition proved in the third paragraph, lines 36–65? Is it proved by induction or deduction? For what purpose is it proved? Is the argument of which it forms a premise inductive or deductive? In general, does Macaulay seem to prefer inductive or deductive arguments? If you were to reply to this, which would you attack, his inductive or his deductive arguments? Why?

The grounds on which Mr. Montagu rests the case are two: the first, that the taking of presents was usual, and, what he seems to consider as the same thing, not discreditable; the second, that these presents were not taken as bribes.

Mr. Montagu brings forward many facts in support of his first proposition. He is not content with showing that many English judges formerly received gifts from suitors, but collects similar instances from foreign nations and ancient times. He goes back to the commonwealths of Greece, and attempts to press into his service a line of Homer and a sentence of Plutarch, which, we fear, will hardly serve his turn. The gold of which Homer speaks was not intended to fee the judges, but was paid into court for the benefit of the successful litigant; and the gratuities which Pericles, as Plutarch states, distributed among the members of the Athenian tribunals, were legal wages paid out of the public revenue. We can supply Mr. Montagu with passages much more in point. Hesiod, who like poor Aubrey, had a "killing decree" made against him in the Chancery of

Ascra, forgot decorum so far that he ventured to designate the learned persons who presided in that court, as *βασιλῆας δωροφάγους*. Plutarch and Diodorus have handed down to the latest ages the respectable name of Anytus, the son of Anthemion, the first defendant who, eluding all the safeguards which the ingenuity of Solon could devise, succeeded in corrupting a bench of Athenian judges. We are indeed so far from grudging Mr. Montagu the aid of Greece, that we will give him Rome into the bargain. We acknowledge that the honourable senators who tried Verres received presents which were worth more than the fee-simple of York House and Gorhambury together, and that the no less honourable senators and Knights who professed to believe in the *alibi* of Clodius obtained marks still more extraordinary of the esteem and gratitude of the defendant. In short, we are ready to admit that, before Bacon's time, and in Bacon's time, judges were in the habit of receiving gifts from suitors.

But is this a defense? We think not. The robberies of Cacus and Barabbas are no apology for those of Turpin. The conduct of the two men of Belial who swore away the life of Naboth has never been cited as an excuse for the perjuries of Oates and Dangerfield. Mr. Montagu has confounded two things which it is necessary carefully to distinguish from each other, if we wish to form a correct judgment of the characters of men of other countries and other times. That an immoral action is, in a particular society, generally considered as innocent, is a good plea for an individual who, being one of that society, and having adopted the notions which prevail among his neighbors, commits that action. But the circumstance that a great many people are in the habit of committing immoral actions is no plea at all. We should think it unjust to call St. Louis a wicked man, because in an age in which toleration was generally regarded as a sin, he persecuted heretics. We should think it unjust to call Cowper's friend, John Newton, a hypocrite and monster, because at a time when the slave-trade was

commonly considered by the most respectable people as an innocent and beneficial traffic, he went, largely provided with hymn-books and handcuffs on a Guinea voyage. But the circumstance that there are twenty thousand thieves in London, is no excuse for a fellow who is caught breaking into a shop. No man is to be blamed for not making discoveries in morality, for not finding out that something which everybody else thinks to be good is really bad. But, if a man does that which he and all around him know to be bad, it is no excuse for him that many others have done the same. We should be ashamed of spending so much time in pointing out so clear a distinction, but that Mr. Montagu seems altogether to overlook it.

Now to apply these principles to the case before us; let Mr. Montagu prove that, in Bacon's age, the practices for which Bacon was punished were generally considered as innocent; and we admit that he has made out his point. But this we defy him to do. That these practices were common we admit. But they were common just as all wickedness to which there is strong temptation always was and always will be common. They were common just as theft, cheating, perjury, adultery have always been common. They were common, not because people did not know what was right, but because people liked to do what was wrong. They were common, though prohibited by law. They were common, though condemned by public opinion. They were common, because in that age law and public opinion united had not sufficient force to restrain the greediness of powerful and unprincipled magistrates. They were common, as every crime will be common when the gain to which it leads is great, and the chance of punishment small. But, though common, they were universally allowed to be altogether unjustifiable; they were in the highest degree odious; and, though many were guilty of them, none had the audacity publicly to avow and defend them.

We could give a thousand proofs that the opinion then entertained concerning these practices was such as we have described.

But we will content ourselves with calling a single witness, honest Hugh Latimer. His sermons, preached more than seventy years before the inquiry into Bacon's conduct, abound with the sharpest invectives against those very practices of which Bacon was guilty, and which, as Mr. Montagu seems to think, nobody ever considered as blamable till Bacon was punished for them. We could easily fill twenty pages with the homely, but just and forcible rhetoric of the brave old bishop. We shall select a few passages as fair specimens, and no more than fair specimens of the rest. "*Omnes diligunt munera.* They all love bribes. Bribery is a princely kind of thieving. They will be waged by the rich, either to give sentence against the poor, or to put off the poor man's cause. This is the noble theft of princes and magistrates. They are bribe-takers. Nowadays they call them gentle rewards. Let them leave their colouring, and call them by their Christian name—bribes." And again: "Cambyses was a great emperor, such another as our master is. He had many lord deputies, lord presidents, and lieutenants under him. It is a great while ago since I read the history. It chanced he had under him in one of his dominions a briber, a gift-taker, a gratifier of rich men; he followed gifts as fast as he that followed the pudding, a handmaker in his office to make his son a great man, as the old saying is: Happy is the child whose father goeth to the devil. The cry of the poor widow came to the emperor's ear, and caused him to flay the judge quick, and laid his skin in the chair of judgment, that all judges that should give judgment afterward should sit in the same skin. Surely it was a goodly sign, a goodly monument, the sign of the judge's skin. I pray God we may once see the skin in England." "I am sure," says he in another sermon, "this is *scala inferni*, the right way to hell, to be covetous, to take bribes, and pervert justice. If a judge should ask me the way to hell, I would show him this way. First, let him be a covetous man; let his heart be poisoned with covetousness. Then let him go a little further and take

bribes; and, lastly, pervert judgment. Lo, here is the mother, and the daughter, and the daughter's daughter. Avarice is the mother: she brings forth bribe-taking, and bribe-taking perverting of judgment. There lacks a fourth thing to make up the mess, which, so help me God, if I were judge, should be *hangum tuum*, a Tyburn tippet to take with him; an it were the judge of the King's Bench, my Lord Chief Justice of England, yea, an it were my Lord Chancellor himself, to Tyburn with him." We will quote but one more passage. "He that took the silver basin and ewer for a bribe, thinketh that it will never come out. But he may now know that I know it, and I know it not alone; there be more beside me that know it. Oh, briber and bribery! He was never a good man that will so take bribes. Nor can I believe that he that is a briber will be a good justice. It will never be merry in England till we have the skins of such. For what needeth bribing where men do their things uprightly?"

This was not the language of a great philosopher who had made new discoveries in moral and political science. It was the plain talk of a plain man, who sprang from the body of the people, who sympathized strongly with their wants and their feelings, and who boldly uttered their opinions. It was on account of the fearless way in which stout-hearted old Hugh exposed the misdeeds of men in ermine tippets and gold collars, that the Londoners cheered him, as he walked down the Strand to preach at Whitehall, struggled for a touch of his gown, and bawled, "Have at them, Father Latimer." It is plain, from the passages which we have quoted, and from fifty others which we might quote, that, long before Bacon was born, the accepting of presents by a judge was known to be a wicked and shameful act, that the fine words under which it was the fashion to veil such corrupt practices were even then seen through by the common people, that the distinction on which Mr. Montagu insists between compliments and bribes was even then laughed at as a mere colouring. There may be some oratorical exaggera-

tion in what Latimer says about the Tyburn tippet and the sign of the judge's skin; but the fact that he ventured to use such expressions is amply sufficient to prove that the gift-taking judges, the receivers of silver basins and ewers, were regarded as such pests of the commonwealth that a venerable divine might, without any breach of Christian charity, publicly pray to God for their detection and their condign punishment.

Mr. Montagu tells us, most justly, that we ought not to transfer the opinions of our age to a former age. But he has himself committed a greater error than that against which he has cautioned his readers. Without any evidence, nay, in the face of the strongest evidence, he ascribes to the people of a former age a set of opinions which no people ever held. But any hypothesis is in his view more probable than that Bacon should have been a dishonest man. We firmly believe that, if papers were to be discovered which should irresistibly prove that Bacon was concerned in the poisoning of Sir Thomas Overbury, Mr. Montagu would tell us that, at the beginning of the seventeenth century, it was not thought improper in a man to put arsenic into the broth of his friends, and that we ought to blame, not Bacon, but the age in which he lived.

But why should we have recourse to any other evidence, when the proceeding against Lord Bacon is itself the best evidence on the subject? When Mr. Montagu tells us that we ought not to transfer the opinions of our age to Bacon's age, he appears altogether to forget that it was by men of Bacon's own age that Bacon was prosecuted, tried, convicted, and sentenced. Did not they know what their own opinions were? Did not they know whether they thought the taking of gifts by a judge a crime or not? Mr. Montagu complains bitterly that Bacon was induced to abstain from making a defence. But, if Bacon's defense resembled that which is made for him in the volume before us, it would have been unnecessary to trouble the Houses with it. The Lords and Commons did not want Bacon to tell them the thoughts of their own hearts, to inform them that

they did not consider such practices as those in which they had detected him as at all culpable. Mr. Montagu's proposition may indeed be fairly stated thus: — It was very hard that Bacon's contemporaries should think it wrong in him to do what they did not think it wrong in him to do. Hard indeed; and withal somewhat improbable. Will any person say that the Commons who impeached Bacon for taking presents, and the Lords who sentenced him to fine, imprisonment, and degradation for taking presents, did not know that the taking of presents was a crime? Or, will any person say that Bacon did not know what the whole House of Commons and the whole House of Lords knew? Nobody who is not prepared to maintain one of these absurd propositions can deny that Bacon committed what he knew to be a crime.

It cannot be pretended that the Houses were seeking occasion to ruin Bacon, and that they therefore brought him to punishment on charges which they themselves knew to be frivolous. In no quarter was there the faintest indication of a disposition to treat him harshly. Through the whole proceeding there was no symptom of personal animosity or of factious violence in either House. Indeed, we will venture to say that no State-Trial in our history is more creditable to all who took part in it, either as prosecutors or judges. The decency, the gravity, the public spirit, the justice moderated but not unnerved by compassion, which appeared in every part of the transaction, would do honour to the most respectable public men in our own times. The accusers, while they discharged their duty to their constituents by bringing the misdeeds of the Chancellor to light, spoke with admiration of his many eminent qualities. The lords, while condemning him, complimented him on the ingenuousness of his confession, and spared him the humiliation of a public appearance at their bar. So strong was the contagion of good feeling that even Sir Edward Coke, for the first time in his life, behaved like a gentleman. No criminal ever had more temperate prosecutors than Bacon. No criminal ever

had more favorable judges. If he was convicted, it was because it was impossible to acquit him without offering the grossest outrage to justice and common sense.

Mr. Montagu's other argument, namely, that Bacon, though he took gifts, did not take bribes, seems to us as futile as that which we have considered. Indeed, we might be content to leave it to be answered by the plainest man among our readers. Demosthenes noticed it with contempt more than two thousand years ago. Latimer, we have seen, treated this sophistry with similar disdain. "Leave colouring," said he, "and call these things by their Christian name, bribes." Mr. Montagu attempts, somewhat unfairly, we must say, to represent the presents which Bacon received as similar to the perquisites which suitors paid to the members of the Parliaments of France. The French magistrate had a legal right to his fee; and the amount of the fee was regulated by law. Whether this be a good mode of remunerating judges is not the question. But what analogy is there between payments of this sort and the presents which Bacon received, presents which were not sanctioned by law, which were not made under the public eye, and of which the amount was regulated only by private bargain between the magistrate and the suitor?

Again, it is mere trifling to say that Bacon could not have meant to act corruptly because he employed the agency of men of rank, of bishops, privy councillors, and members of Parliament; as if the whole history of that generation was not full of the low actions of high people; as if it was not notorious that men, as exalted in rank as any of the decoys that Bacon employed, had pimped for Somerset and poisoned Overbury.

But, says Mr. Montague, these presents "were made openly and with the greatest publicity." This would indeed be a strong argument in favour of Bacon. But we deny the fact. In one, and one only, of the cases in which Bacon was accused of corruptly receiving gifts, does he appear to have received a gift publicly. This was in a matter depending between the

Company of Apothecaries and the Company of Grocers. Bacon, in his Confession, insisted strongly on the circumstance that he had on this occasion taken a present publicly, as a proof that he had not taken it corruptly. Is it not clear that, if he had taken the presents mentioned in the other charges in the same public manner, he would have dwelt on this point in his answer to those charges? The fact that he insists so strongly on the publicity of one particular present is of itself sufficient to prove that the other presents were not publicly taken. Why he took this present publicly and the rest secretly, is evident. He on that occasion acted openly, because he was acting honestly. He was not on that occasion sitting judicially. He was called in to effect an amicable arrangement between two parties. Both were satisfied with his decision. Both joined in making him a present in return for his trouble. Whether it was quite delicate in a man of his rank to accept a present under such circumstances, may be questioned. But there is no ground in this case for accusing him of corruption.

Unhappily, the very circumstances which prove him to have been innocent in this case prove him to have been guilty on the other charges. Once, and once only, he alleges that he received a present publicly. The natural inference is that in all the other cases mentioned in the articles against him he received presents secretly. When we examine the single case in which he alleges that he received a present publicly, we find that it is also the single case in which there was no gross impropriety in his receiving a present. Is it then possible to doubt that his reason for not receiving other presents in as public a manner was that he knew that it was wrong to receive them?

One argument still remains, plausible in appearance, but admitting of easy and complete refutation. The two chief complainants, Aubrey and Egerton, had both made presents to the Chancellor. But he had decided against them both. Therefore, he had not received those presents as bribes. "The complaints of his accusers were," says Mr. Montagu, "not

that the gratuities had, but that they had not influenced Bacon's judgment, as he had decided against them."

The truth is, that it is precisely in this way that an extensive system of corruption is generally detected. A person who, by a bribe, has procured a decree in his favour, is by no means likely to come forward of his own accord as an accuser. He is content. He has his *quid pro quo*. He is not impelled either by interested or by vindictive motives to bring the transaction before the public. On the contrary, he has almost as strong motives for holding his tongue as the judge himself can have. But when a judge practises corruption, as we fear that Bacon practised it, on a large scale, and has many agents looking out in different quarters for prey, it will sometimes happen that he will be bribed on both sides. It will sometimes happen that he will receive money from suitors who are so obviously in the wrong that he cannot with decency do anything to serve them. Thus he will now and then be forced to pronounce against a person from whom he has received a present; and he makes that person a deadly enemy. The hundreds who have got what they paid for remain quiet. It is the two or three who have paid, and have nothing to show for their money, who are noisy.

The memorable case of the Goëzmans is an example of this. Beaumarchais had an important suit depending before the Parliament of Paris. M. Goëzman was the judge on whom chiefly the decision depended. It was hinted to Beaumarchais that Madame Goëzman might be propitiated by a present. He accordingly offered a purse of gold to the lady, who received it graciously. There can be no doubt that, if the decision of the court had been favourable to him, these things would never have been known to the world. But he lost his cause. Almost the whole sum which he had expended in bribery was immediately refunded; and those who had disappointed him probably thought that he would not, for the mere gratification of his malevolence, make public a transaction which was discreditable to himself as well as to them. They knew little of him.

He soon taught them to curse the day in which they had dared to trifle with a man of so revengeful and turbulent a spirit, of such dauntless effrontery, and of such eminent talents for controversy and satire. He compelled the parliament to put a degrading stigma on M. Goëzman. He drove Madame Goëzman to a convent. Till it was too late to pause, his excited passions did not suffer him to remember that he could effect their ruin only by disclosures ruinous to himself. We could give other instances. But it is needless. No person well acquainted with human nature can fail to perceive that, if the doctrine for which Mr. Montagu contends were admitted, society would be deprived of almost the only chance which it has of detecting the corrupt practices of judges.

CHAPTER V.

PERSUASION.

Definition. — Persuasion has already been defined (page 216) as that form of composition the aim of which is to induce the hearers to act. Persuasion may be written ; but it is most commonly spoken, the typical form being the oration.

How Men are persuaded. — Writers on mental science classify the faculties or powers of the mind under three heads : the intellect, or reason ; the feelings, or emotions ; and the will. The will exercises direct control over all actions not purely involuntary. We perform any action because we will to do so. It is to the will, therefore, that persuasion is addressed.

Fortunately, however, no person can influence the will of another person directly, unless, perhaps, by hypnotism. The will can be reached only through the intellect or the emotions, usually both. A very strong emotion may sometimes produce blind, unreasoning action, though this can hardly be called voluntary. The intellect probably never brings about an action without the aid of some emotion, such, for example, as a sense of duty. In every sane act, from the greatest to the least, the influence of these two faculties may be traced.

Our forefathers signed the Declaration of Independence because, (1) they felt a patriotic desire to serve their country, (2) their intellects were convinced that this act was the most effective means of rendering such a service. You probably spent your last half holiday in a certain way, (1) because you desired to have the most pleasure that the day would afford, (2) you were convinced that the method you chose was the one that would give this maximum of pleasure. Possibly, however, the ruling desire was of a different nature — to give some one else pleasure, or to regard the wishes of your parents. Some desire there must have been, unless your method of spending the day was literally forced upon you.

Of the two faculties, intellect and emotions, the latter is the more closely connected with the will. We all do things that we desire to do, even when our reason tells us that they are not best; and we all neglect to do things that we know we ought. In other words, our feelings are able to overcome our intellect when there is a contest between them.

To sum up, we may say that the object of a persuasive speaker (or writer) is to reach the wills of his hearers through their intellects and their emotions. It is not always necessary, however, for an orator to appeal to both these faculties, since one or the other may already be in the proper state. Sometimes men are convinced of what is right, but do not act because of laziness or apathy. In such a case all that is necessary is to arouse their feeling of duty. Sometimes persons are desirous of a certain end, but in doubt how they can best attain it. To induce them to act, their intellects must be convinced that the course proposed is the most advantageous one.

In persuasion, the intellect is usually reached by argumentation; and the interdependence of persuasion and argumentation is so great that one is sometimes classed as a variety of the other. The feelings are most often appealed to by means of narration and description — a story or a word picture arouses the emotions of an audience more quickly than does any other device.

It is a common experience that strong emotion and strong intellectual effort are not easily possible together. For example, it is hard to be very angry and to master a difficult lesson at the same time. Either the feeling of anger dies out as the attention is turned to the lesson, or the lesson suffers from the presence of the emotion. It is important, therefore, that in persuasion the emotions be not so strongly aroused as to interfere with the clear workings of the intellect, or the intellect so taxed as to drive away the emotions that are desired. Arguments used in persuasion should not be so long nor so abstruse as to absorb all the hearer's mental energy. The briefer and more obvious forms of arguments, such as those from example, are best suited for an oration. The fact that persuasion is usually spoken rather than written is another reason for the use of lucid and obvious arguments.

Since an orator cannot employ the most exhaustive and conclusive processes of argument, it is often necessary for him to ask his hearers to take some statements on trust. For this reason, as well as for others, he should have the sympathy and confidence of his hearers. Men readily believe statements made and conclusions

drawn by a person toward whom they are favorably disposed, but they submit to close scrutiny every assertion of one whom they dislike. The reputation of being a great orator is often a disadvantage, since it leads the hearers to resolve that they will not be moved by flights of eloquence. A reputation for ability in all other directions, and for honesty and candor, is greatly to be desired.

The intellectual and the emotional elements of an oration should usually be intermixed, not placed in separate sections of the discourse; in general, the first part of an oration should contain more of the intellectual, the latter part more of the emotional element. This rule may be departed from in case it is necessary to arouse persons from apathy, or to overcome hostile emotions before an appeal to the intellect can be successfully made.

Kinds of Oratory. — What has been said applies especially to typical oratory — that which aims to produce definite, immediate action. Persuasive discourse is not all of this sort. Three kinds, or grades, may for convenience be distinguished.

(1) The first is what has been called the typical form — that which is intended to move the hearers to some definite and usually immediate action. To this class belong addresses in parliamentary bodies urging the hearers to support some measure; campaign speeches in which voters are urged to cast their ballots for some particular man or party at a coming election; and sermons that exhort men to adopt the Christian religion, or to unite with a certain church.

(2) Oratory of the next grade is intended to call forth habitual actions, or actions at no specified time. Thus, a preacher may exhort his hearers to be truthful, not on any especial occasion, but always; or a Fourth of July orator may take for his theme, "Show your devotion to your country whenever opportunity arises." Oratory of this kind is less likely to be effective, because it is hard to make on the hearers an impression that will last until occasion for action comes.

(3) The third grade of oratory includes those forms of composition that are ranked as oratory rather from their form than because they have or are intended to have any real influence on the will. Such are many after-dinner speeches, and most school and college orations. These adopt the form and manner of oratory, but seldom induce the hearers to take any action.

The Diction of Oratory. — The notion is common that the difference between an oration and an essay is largely one of style; and that the oration must contain a considerable number of figures of speech and flowery expressions. This idea is entirely wrong. The difference between an essay and an oration is entirely one of object, not of form; and an oration should differ in diction from other compositions only as the subject and occasion call for a difference. Persuasion contains an emotional element, and often this is naturally expressed in somewhat heightened language; but there is no reason why oratory and high-flown diction should be considered as inseparable. In persuasion even more than in other kinds of discourse, the only safe rule is

to adopt that manner of expression which will seem perfectly natural to the hearers.

Suggestions for Oration-Writing. — It must be borne in mind that school orations are at a disadvantage in being only practice exercises. The true orator must, in order to do his best, have something at stake, or at least be vitally interested in the end that he wishes to attain. The writer of a school oration often lacks this interest in what he is saying, and as a result his phrases, no matter how well turned, sound hollow and unreal. The first suggestion, therefore, in the choice of an oration-subject, is to take something in which you are really interested — something on which you would like to carry a message to the world if you were in a position to do so. If you make such a choice, you may succeed in writing well, even though you know that your production can have little real effect.

A second suggestion is that you choose a subject that is capable of an oratorical treatment. Avoid writing an exposition or a narrative and calling it an oration. The theme of persuasion can always be expressed in an imperative sentence. If you start with a biographical subject, like "George Washington" or "Benedict Arnold," your real message must be an exhortation to action — perhaps "Be patriotic," like the one character, or "Avoid disloyalty," as the other did not. Facts regarding the life of a man may be given for the sake of the lessons they teach, but not for their own sake. If the subject is some social or economic problem, the oration must be, not simply an

exposition of conditions and theories, but an exhortation to do whatever the speaker believes should be done.

The final caution is a repetition of what has already been said: Avoid a strained or high-flown style. Because Patrick Henry or Daniel Webster, speaking in important crises, on questions of great moment, was compelled to use striking figures and high-sounding periods, there is no reason that you should do the same in discussing a less weighty question at a less trying time. If you feel your subject, some of the emotional parts of your discourse will naturally be expressed in impassioned language; but you should use no expression the force of which you do not feel.

Illustrative Selections.

The selections that follow are necessarily brief. If the time of the class permits, longer orations of Burke, Webster, and others should be studied.

A.

The first selection, a well-known speech ascribed to Patrick Henry, illustrates oratory of the first class — that which aims to produce definite, immediate action. Henry had introduced in the Virginia convention of 1775 a set of resolutions providing that militia be raised and that "this colony be immediately put in a posture of defense." The speech was in support of these reso-

lutions, and its theme, addressed to the members of the convention, was "Vote for these measures." At this time, though all felt that a crisis was approaching for America, independence, or even armed resistance, had been little talked of; and the idea of open conflict with the mother country was abhorrent to most Americans. A strong appeal to the emotions was necessary, therefore, to overcome this preconceived hostility to the speaker's object; but the intellectual element is not wanting from the oration.

The word "Sir," addressed to the presiding officer, is used throughout the speech, in accordance with a custom now almost obsolete. In analyzing the oration, the student should remember that it was called forth by an extraordinary crisis, and that the occasions for the use of so intense a type of oratory are very rare.

Sample Questions. — Make a plan of the oration. Distinguish throughout the selection the portions addressed to the intellect from those addressed to the emotions. Comment on the first paragraph. Why was it best to begin in a quiet manner? What was probably gained by adopting, at the outset, a conciliatory attitude toward the speaker's opponents? What kinds of arguments are used in the address to the intellect? What emotions does the speaker try to arouse? Why did he not beg of his hearers to vote for the resolutions, instead of contenting himself with saying what he should do?

Pick out the allusions to the Bible. What was the probable effect of these, and of the frequent references and appeals to God? From what source is the expression, lines 100–101, taken? Comment on its use.

Pick out and comment upon the figures of speech. Are they a source of weakness or of strength to the oration? Why is the rhetorical question used so frequently? Is it used too frequently? Change some of the questions to declarative sentences, and note the effect.

MR. PRESIDENT: — No man thinks more highly than I do of the patriotism, as well as abilities, of the very worthy gentlemen who have just addressed the house. But different men often see the same subject in different lights; and, therefore, I hope that it will not be thought disrespectful to those gentlemen, if, entertaining as I do, opinions of a character very opposite to theirs, I shall speak forth my sentiments freely and without reserve. This is no time for ceremony. The question before the House is one of awful moment to this country. For my own part I consider it as nothing less than a question of freedom or slavery; and in proportion to the magnitude of the subject ought to be the freedom of the debate, It is only in this way that we can hope to arrive at truth, and fulfil the great responsibility which we hold to God and our country. Should I keep back my opinions at such a time, through fear of giving offense, I should consider myself as guilty of treason toward my country, and of an act of disloyalty toward the majesty of heaven, which I revere above all earthly kings.

Mr. President, it is natural to man to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth, and listen to the song of that syren, till she transforms us into beasts. Is this the part of wise men, engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those who, having eyes, see not, and having ears, hear not, the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth; to know the worst and to provide for it.

I have but one lamp by which my feet are guided; and that is the lamp of experience. I know of no way of judging of the

future but by the past. And judging by the past, I wish to know what there has been in the conduct of the British ministry for the last ten years, to justify those hopes with which gentlemen have been pleased to solace themselves and the House? Is it that insidious smile with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition comports with these warlike preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled, that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation; the last arguments to which kings resort. I ask gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motives for it? Has Great Britain any enemy, in this quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us; they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer on the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves longer. Sir, we have done everything that could be done, to avert the storm which is now coming on. We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and parliament. Our petitions have been slighted; our remonstrances have produced additional

violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne. In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope. If we wish to be free — if we mean to preserve inviolate those inestimable privileges for which we have been so long contending — if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained, we must fight! An appeal to arms and to the God of Hosts is all that is left us!

They tell us, sir, that we are weak; unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance, by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak, if we make a proper use of the means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations; and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat, but in submission and slavery! Our chains are forged! Their clanking may be heard on the plains of Boston! The war is inevitable — and let it come! I repeat it, sir, let it come!

It is in vain, sir, to extenuate the matter. Gentlemen may

cry peace, peace — but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty, or give me death!

B.

The second selection is the concluding paragraphs of George William Curtis's address on The Duty of the American Scholar to Politics and to the Times, delivered before the students of Wesleyan University, Middletown, Conn., in the summer of 1856. Before taking up the oration, recall to mind the political events of the preceding year, and the issues before the people in the presidential campaign that was then at its height.

The greater part of the address was historical and argumentative, and reviewed the questions of the day in a manner suited to the class of hearers for whom it was intended. Almost all of the appeal to the emotions is included in the few paragraphs here reprinted. The selection must be judged, not by itself, but as the conclusion of a long address.

Sample Questions. — Which of the three kinds of oratory is this? What is the theme? Is it anywhere definitely expressed? Comment on the kinds of arguments in the first paragraph, remembering that these are really summaries of what has been stated or

implied earlier in the address. What kinds of arguments are used in the succeeding paragraphs? Why? Why does Mr. Curtis continually speak of himself as a young man, and use the pronoun "we" whenever possible? What emotions does he try to arouse? What is gained by the references to the beauty of Middletown and the surrounding country? Why does the speaker, in the next to the last paragraph, make a direct exhortation to action, while Patrick Henry carefully avoids any such appeal? Pick out all passages that are calculated to appeal especially to college students.

Do you ask me our duty as scholars? Gentlemen, thought, which the scholar represents, is life and liberty. There is no intellectual or moral life without liberty. Therefore, as a man must breathe and see before he can study, the scholar must have liberty, first of all; and as the American scholar is a man and has a voice in his own government, so his interest in political affairs must precede all others. He must build his house before he can live in it. He must be a perpetual inspiration of freedom in politics. He must recognize that the intelligent exercise of political rights which is a privilege in a monarchy, is a duty in a republic. If it clash with his ease, his retirement, his taste, his study, let it clash, but let him do his duty. The course of events is incessant, and when the good deed is slighted, the bad deed is done.

Young scholars, young Americans, young men, we are all called upon to do a great duty. Nobody is released from it. It is a work to be done by hard strokes, and everywhere. I see a rising enthusiasm, but enthusiasm is not an election; and I hear cheers from the heart, but cheers are not votes. Every man must labor with his neighbor — in the street, at the plough, at the bench, early and late, at home and abroad. Generally we are concerned, in elections, with the measures of government. This time it is with the essential principle of government itself. Therefore there must be no doubt about our leader. He

must not prevaricate, or stand in the fog, or use terms to court popular favor, which every demagogue and traitor has always used. If he says he favors the interest of the whole country, let him frankly say whether he thinks the interest of the whole country demands the extension of slavery. If he declares for the Union, let him say whether he means a Union for freedom or for slavery. If he swear by the Constitution, let him state, so that the humblest free laborer can hear and understand, whether he believes the Constitution means to prefer slave labor to free labor in the national representation of the Territories. Ask him as an honest man, in a great crisis, if he be for the Union, the Constitution, and slavery extension, or for "*Liberty* and union, now and forever, one and inseparable."

Scholars, you would like to loiter in the pleasant paths of study. Every man loves his ease — loves to please his taste. But into how many homes along this lovely valley came the news of Lexington and Bunker Hill eighty years ago; and young men like us, studious, fond of leisure, young lovers, young husbands, young brothers, and sons, knew that they must forsake the wooded hillside, the river meadows golden with harvest, the twilight walk along the river, the summer Sunday in the old church, parents, wife, child, mistress, and go away to uncertain war. Putnam heard the call at his plough, and turned to go without waiting. Wooster heard it and obeyed.

Not less lovely in those days was this peaceful valley, not less soft this summer air. Life was as dear, and love as beautiful, to those young men as to us who stand upon their graves. But because they were so dear and beautiful those men went out, bravely to fight for them and fall. Through these very streets they marched, who never returned. They fell and were buried; but they can never die. Not sweeter are the flowers that make your valley fair, not greener are the pines that give your river its name, than the memory of the brave men who died for freedom. And yet no victim of those days, sleeping under the green sod of Connecticut, is more truly a martyr of

Liberty than every murdered man whose bones lie bleaching in this summer sun upon the silent plains of Kansas.

Gentlemen, while we read history we make history. Because our fathers fought in this great cause, we must not hope to escape fighting. Because two thousand years ago Leonidas stood against Xerxes, we must not suppose that Xerxes was slain, nor, thank God! that Leonidas is not immortal. Every great crisis of human history is a pass of Thermopylae, and there is always a Leonidas and his three hundred to die in it, if they cannot conquer. And so long as Liberty has one martyr, so long as one drop of blood is poured out for her, so long from that single drop of bloody sweat of the agony of humanity shall spring hosts as countless as the forest leaves and mighty as the sea.

Brothers! the call has come to us. I bring it to you in these calm retreats. I summon you to the great fight of Freedom. I call upon you to say with your voices, whenever the occasion offers, and with your votes when the day comes, that upon these fertile fields of Kansas, in the very heart of the continent, the upas-tree of slavery, dripping death-dews upon national prosperity and upon free labor, shall never be planted. I call upon you to plant there the palm of peace, the vine and the olive of a Christian civilization. I call upon you to determine whether this great experiment of human freedom, which has been the scorn of despotism, shall, by its failure, be also our sin and shame. I call upon you to defend the hope of the world.

The voice of our brothers who are bleeding, no less than of our fathers who bled, summons us to this battle. Shall the children of unborn generations, clustering over that vast western empire, rise up and call us blessed or cursed? Here are our Marathon and Lexington; here are our heroic fields. The hearts of all good men beat with us. The fight is fierce — the issue is with God. But God is good.

C.

The third selection is the address delivered by President Lincoln at the dedication of the national cemetery at Gettysburg, in November, 1863. As an example of the more quiet, self-contained type of American oratory, it has few equals. It is, of course, of the second kind, mentioned on page 250.

Note that very few figures of speech are used. Note also that the first two paragraphs are given up to the plainest, simplest statement of fact. The lack of everything resembling ornament gives great weight to the style. Diction, style, and plan of the address will repay careful study.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate — we cannot consecrate — we cannot hallow — this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or to detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be

here dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.

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